Stolen Art Alert

Volume 5 Number 4
May 1984

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THE METROPOLITAN MUSEUM OF ART
LIBRARY
NEW YORK

Warehouse Thefts Plague Unsuspecting Art Collectors

Two paintings listed in a recent *Stolen Art Alert* (Jan./Feb. '83, nos. 10 and 26) were allegedly stolen between the time the owner watched them packed in New York for storage and shipping, and the time he unpacked them in his new home in Austin, Tx. Dr. Raymond Daum, curator of the theater and film collections at the University of Texas Humanities Research Center, sent a letter to IFAR in which he explained why he suspected a worker involved in the move:

"...He commented on these two paintings as being 'something important.' Later in the day, he joked about the theft in the warehouse... I was very nervous about the entire operation that day—and alas! Those two paintings were missing when I unpacked here in Austin.

"I have written several letters to [the warehouse] but never received an answer. Also, I have never heard from the New York police when I reported the theft to Mr. Volpe. I was never able to receive any monies from [the moving company] and [the warehouse] for these stolen paintings. The whole episode has truly made me ill. Friends in New York told me that there is truly an art theft ring in that warehouse on Second Avenue and that I was a fool to go with them. My only hope is your wonderful service."

IFAR hears many complaints about art thefts from warehouses. When Mr. Daum's letter came to our attention, we decided it was time to give *Stolen Art Alert* readers a retrospective view of the problem, and some advice on how to protect their own art in storage and transit.

Unfortunately, many reports are difficult if not impossible to verify. Most victims are reluctant to discuss cases in detail because of on-going lawsuits, or because they fear being sued for libel. Most law enforcement officials will not discuss

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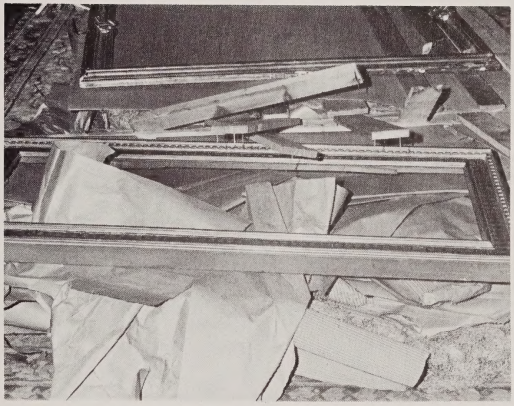

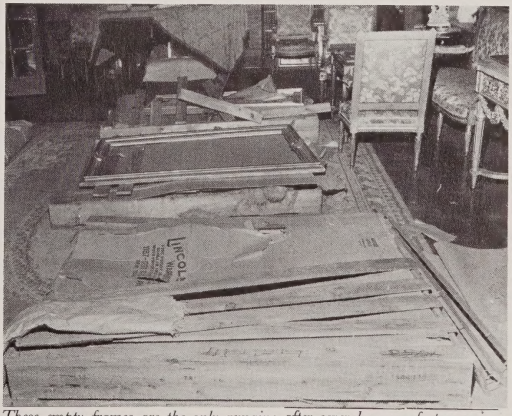

These empty frames are the only remains after several years of storage in New York.

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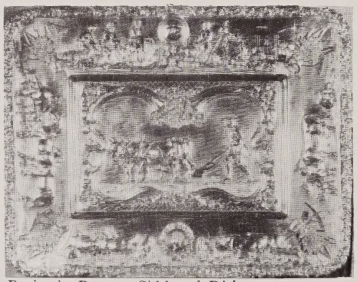
Woburn, England
Thieves circumvented highly sophisticated security systems at Woburn Abbey, the residence of the Duke of Bedford. They broke into a stonemason's yard within the grounds during the evening of March 14-15 and obtained a ladder. Using it, they entered through a first floor casement window. Once inside, they gained access to the Racing Room, the Queen's Bedroom and the State Dining Room. The alarm systems, including television surveillance, were disabled and guards were unaware of the activity. The thieves selected a number of fine antique silver pieces and left without a trace. The silver dates from the 18th and 19th centuries.

Investigators fear that the silver was taken abroad for pre-arranged buyers. This belief has prompted them to offer a reward of $150,000 for information leading to recovery (nos. 636, 638-40, 659-69, 696-7, 700-9).

Paul de Lamerie, George II Bread Basket

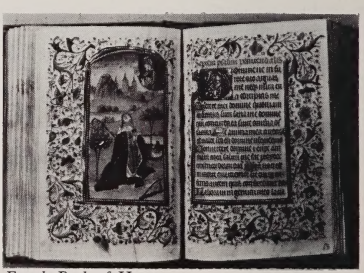


Benjamin Preston, Sideboard Dish

Paris, France
The Louvre suffered the loss of a Louis XV Chinese porcelain clock and two pieces of armor, a helmet and a cuirass (nos. 642, 716-17). The theft occurred on May 31, 1983.

Basel, Switzerland
Four important pieces of Gothic art were stolen in January from the Basel Historical Museum. The most important piece stolen is a late Gothic silver pendant (no. 657). A 15th-century French Book of Hours was also stolen, along with a gold ring and a rosary with pendant (nos. 656, 658, 718).

Late Gothic silver pendant



French Book of Hours

Santa Fé, Argentina
In the January/February issue of *SAA* ('84, p. 9) we reported a major theft from the Museo Municipal Estevez. We have just received photographs and are publishing them here (nos. 585-9).

F. J. de Goya y Lucientes, Portrait of Maria Teresa de Apodaca de Sesma

Sebastapol, California
A large collection of dolls was stolen from a home in Sebastapol sometime after December 20, 1983. Thieves broke in while the owner was away and stole several hundred dolls. The owner pinned her catalogue number to the underside of the costumes. On other dolls she sewed her label to the underside of the costume. There are two spellings of the owner's name on these labels: Clara Workentiene and Clara Workentine. Due to the size of the theft, we are reporting part of the doll theft in this issue and the remainder in our next issue (nos. 719-84).

Brooklandville, Maryland
A large collection of 18th and 19th century silver by Hester Bateman and members of her family was stolen from the home of a collector. It is thought that, due to the importance of the silver pieces stolen, the thieves will not have it melted down, but instead attempt to sell it (nos. 670-95, 698-9, 710-1).

Norfolk, Virginia
An African Dan mask was stolen from the Chrysler Museum in Norfolk. Officials are anxious for any information which would lead to a recovery (no. 715).

LSP

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specifics of any past or present investigations into warehouse art thefts. Some investigations IFAR knows of have eventually been closed with no charges filed due to insufficient evidence.

IFAR even heard of one police investigation where undercover detectives infiltrated a warehouse and video-taped union workers taking valuables out of boxes. The District Attorney was reportedly ready to go forward with the case, but when the union heard of the investigation, it threatened a nation-wide strike. The case was closed, and none of the detectives involved will discuss it.

In another case, according to an IFAR source, the FBI was investigating theft activity at a different New York warehouse. By coincidence, the company that owned the warehouse also owned the office building rented by the FBI. When the realty company learned of the investigation, they tripled the FBI's rent, forcing them to move to another location. In addition to harassing the FBI, the warehouse managed to escape all the agency's efforts to crack down on their alleged activities. The investigation was eventually closed without sufficient evidence for any indictments.

To inform our readers of how widespread and complex the problem is, we have summarized below some of the more troubling theft reports from our files.

Nothing but Empty Frames

Maria Theresa Berry-Ruspoli told IFAR that she had sent for eight crates of paintings to be delivered from a New York warehouse to her Fifth Avenue apartment when she was settling her aunt's estate in the early 1950s. The paintings had been owned by Donna Eugenia Ruspoli, widow of Prince Enrico Ruspoli, and she had brought them to the United States from Italy in the late 1940s. Since there was not enough room in her New York apartment or her Connecticut house to display all her paintings, she had a few stored at the Lincoln warehouse. Miss Berry-Ruspoli planned to donate some of the stored paintings to help pay her inheritance taxes.

When the delivery arrived at Miss Berry-Ruspoli's residence, she became concerned because two crates were missing. She refused to sign the inventory list, and called the warehouse. They informed her that they had moved, and they would try to find the two missing crates. Before signing for the six crates which were delivered, Miss Berry-Ruspoli decided to open them. To her dismay, some of the crates were empty, and the rest contained only empty frames.

Miss Berry-Ruspoli's stolen Tiepolo as it once adorned her home.

Among the missing paintings were a six-foot-high Tiepolo depicting the Madonna surrounded by St. Theresa and other clerical figures, and two Crivellis—a *St. Francis* and a *St. Sebastian.*

None of her claims or complaints produced satisfactory results for Miss Berry-Ruspoli. Her attorney asked her to produce bills of sale, appraisals and photographs. Some of the paintings had been in her family since before she was born, and she had no bill of sale. Her family's property in Italy was vandalized during World War II, destroying all family archives and papers. When the paintings were brought to the United States, they were not appraised. "Appraised—what for?" she said. "We brought them from Europe to hang on the walls."

To prevent attracting unwanted attention to the value of the paintings in storage, her aunt had not listed the exact contents of each crate on the inventory list. For the same reason, she had not insured them heavily. These prudent decisions, however, worked against Miss Berry-Ruspoli when she tried to prove the value of her losses.

Miss Berry-Ruspoli has never seen the paintings again, and has never been compensated for their full value. According to an attorney for the Movers and Warehousemen's Assoc. of Greater New York, the Lincoln warehouse has been out of business for over 20 years.

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Another theft victim, who said he stored family heirloom paintings at a New York warehouse, learned almost by accident in the early 1970s that they were all missing. They had been stored at the warehouse since his family's Long Island home was sold in 1943. No one at the warehouse informed him of the loss, and the collector, who requested anonymity, continued to pay the monthly rental fee for several years, unaware that he no longer had any valuables to store. He only learned of the theft when a rent check was returned to him, and he noticed that the address of the warehouse had changed. He went to the new office, and an employee told him that everything had been moved to Lake Lackawana, New Jersey. When he asked to see his belongings, which had filled two rooms at the old warehouse, he was told that everything of his had been stolen.

This theft victim, a retired man who desperately wants to recover these paintings because they were part of his family's estate, has spent the past ten years tracing the paintings. He has had success in locating a few, but has been frustrated at every turn in his efforts to recover them.

He found one of his paintings, *Becalmed* by Martin J. Heade, listed in the May 13, 1966 sale catalogue from Sotheby's. The auction house gave him the consignor's name, and he traced the paintings back through two art dealers. The first dealer to "own" the painting is now deceased, and he reportedly once worked on Third Avenue in Manhattan, then moved to the suburbs and sold paintings out of his station wagon. During his personal research, the theft victim found another one of his paintings, *Lake Vista* by Alexander H. Wyant, also listed in a Sotheby's auction catalogue, September 13, 1972. It was removed from sale when New York City Police Detective Robert Volpe, who handled art thefts until his retirement last fall, notified Sotheby's about the questionable title. However, the painting was returned to the consignor, who sold it through Christie's before the theft victim learned that Sotheby's had removed it. The theft victim also showed IFAR staff members a photograph of the same Wyant painting hanging on the wall of his house.

Although the theft victim was able to locate three of his 27 missing works, the present "owners" will not give them up voluntarily. He cannot afford the legal fees required for lawsuits, and several lawyers have advised him to try to buy back his own paintings. One owner will not sell for his own purchase price, but insists on making a profit on the painting's appreciated value. Another owner will not sell the painting because it has sentimental value to his father.

After working for ten years to recover his family's paintings, this man is not close to getting any of his possessions back. He has turned to several organizations for help, including the New York Police Department, the FBI, the Art Dealers Association, IFAR and various lawyers. He also lost other family treasures in the same theft, including silver and his brother's $10,000 stamp collection.

In a third case, involving a different warehouse, a Long Island collector lost several Renaissance bronzes and Oriental Art pieces that were stored from April 1981 to April 1982. Reliable sources have described an organized method of stealing art work at the same warehouse, where the packers deliberately placed valuables at the bottom of the mover's boxes, then discreetly marked them. Once stored in the warehouse, employees allegedly slashed the bottom flaps of the marked boxes, removed the items they planned to fence, filled the empty space with straw, and taped the boxes shut. The inventory count always checked out since no boxes were missing, the boxes showed no evidence of tampering, and even if someone opened a box to look inside, the contents would appear intact until someone actually unpacked. Since the collector and his insurer are presently in the middle of a lawsuit against the warehouse, both parties declined to give IFAR any details until the case is settled.

In yet another alleged theft, a woman attending a sale exhibit about six years ago at Sotheby's recognized a painting that belonged to her son. He had stored it in a warehouse several months before the sale. When she informed the auction house of her discovery, they withdrew it from sale. The owner later learned that it had been consigned by the wife of the warehouse owner. She reportedly said that she "found it lying around the warehouse."

Statistics Unavailable

IFAR tried to get statistics from the New York Police Department on warehouse thefts. However, as Lt. Ed Shea of the Special Frauds Squad explained, the force keeps statistics only on categories of crime, not thefts from specific locations. There are no concrete facts available to help judge which warehouses are more reliable then others.

Returning to Dr. Daum's letter, IFAR contacted the warehouse, Morgan Manhattan, and the moving company, Allied Van Lines, to inquire about the complaint. IFAR does not intend to single out these companies by mentioning their names. This is merely one of the few cases where the theft victim and the warehouse would both make comments on the record without requesting anonymity. None of the other cases mentioned above involved the Morgan Manhattan warehouse.

IFAR contacted Jeffrey Morgan, vice president of Morgan Manhattan Storage Co., Inc. According to Mr. Morgan, the Allied Van Lines file for Dr. Daum's case shows that he signed his inventory list upon delivery, verifying that all his possessions arrived at their destination. Therefore, said Mr. Morgan, the claim for missing objects is invalid. Mr. Morgan also questioned why anyone who shipped valuable art work, especially someone nervous about the behavior one of the men hired in the shipping process, would sign an inventory sheet without first making sure that the paintings had arrived safely.

However, Dr. Daum said that the movers who delivered the shipment in Austin told him that he had nine months to unpack and make a claim after signing the inventory list. The inventory list accounts for all the boxes, not for their contents. The movers also told him that the nine-month span is meant to cover items that a client might not need right away, such as Christmas ornaments, said Dr. Daum. He said he could not unpack at that time because all his boxes were "jammed to the ceiling in a studio."

On July 25, 1983, Dr. Daum sent a letter to Allied Van Lines to report the missing paintings. Although he notified the company less than seven months after the delivery, Allied Van Lines sent him a letter stating that his claim was invalid because he had signed the inventory list, according to Dr. Daum. IFAR contacted the Scobey moving company, the Allied Van Lines agent in Austin that delivered the shipment on January 12, 1983, and they verified that the policy includes a nine-month leeway between delivery and claims for damage or theft. When IFAR contacted Allied Van Lines, the company would not explain the appearance of a discrepancy between their policy and their actions.

On August 1, 1983, Dr. Daum sent a letter of complaint to the Morgan Manhattan company. After receiving no reply, he followed up with another letter several weeks later, and also some telephone calls. None of these communications elicited any response from Morgan, according to Dr. Daum. "They had no right not to reply," he told IFAR.

Mr. Morgan told IFAR that "the shipment is at all times under the auspices of the Allied Van Lines agent." Therefore, responsibility for answering Dr. Daum lies with Allied, not Morgan. He said that he forwarded the claim to Allied, and they officially responded to it. He also said that

Dr. Daum may have misunderstood the contract.

On August 15, 1983, Dr. Daum sent still another letter of complaint to New York City Detective Robert Volpe which also received no reply. Det. Volpe told IFAR that his office received more theft reports than he could handle, and unfortunately he did not have time to respond to everyone.

To determine the extent of Morgan Manhattan's involvement in the case, Mr. Morgan checked his packing and storage records. He told IFAR that Dr. Daum's belongings were stored in one of his smaller warehouses on Second Ave. in Manhattan from November 23, 1982 until January 5, 1983. Since the paintings were stored there, rather than in the main warehouse that has many more workers, it reduced the chances that the Morgan Manhattan staff is responsible for the theft, he said. "There has never been a problem with loss, pilferage, damage or theft at the Second Ave. building," he said. There are only two people on the staff there he said, and they have been employed by the company for several years. "I would trust them with my children," he added.

Dr. Daum said he suspects one man in particular. To the professor's regret, he gave that man permission slips to keep a few unwanted items—some kitchenware and broken Eskimo art pieces. With papers allowing him to keep those items that Dr. Daum planned to discard, he thinks it would have been easy for him to take the paintings as well.

When asked about this employee, Mr. Morgan said that he didn't believe that this man could have stolen the art work. "He doesn't even own a car," which limits his transporting the paintings from the warehouse, said Mr. Morgan. Secondly, if he wanted to steal the paintings, "Why would he talk about it?" rhetorically asked Mr. Morgan, since joking about art stolen from the warehouse might make him the likely suspect.

In reponse to IFAR's comment that lack of a car seems like a weak alibi, and that the man in question may have realized that he could use his indiscreet talking to his advantage to steer suspicions away from him, Mr. Morgan said in an exasperated tone, "Anything's possible." It's even possible, "although I don't want to accuse anyone of anything," said Mr. Morgan, that the man's talking gave the owner an idea to claim the paintings as stolen, maybe to collect on an insurance policy . Whatever actually did happen, he emphasized that the blame could lie anywhere between New York and Texas. And the longer a client takes to unpack the delivery, he said, the more chances there are for someone else, a decorator or housekeeper, for example, to steal something valuable from one of the shipper's boxes.

Dr. Richard Wunder, president of appraisals at Christie's and a friend of Dr. Daum's for 30 years, said it was impossible for Dr. Daum to make up the story. "They were his favorite paintings," said Dr. Wunder.

Organized or Random Theft?

One IFAR source who works closely with New York City unions suggested that warehouse thefts are not organized, but randomly committed. When theft victims hear news of other losses from the same storage area, he said, it gives the false impression to an outsider that an organized ring is at work.

This source, however, also alleges that he once arranged to store some woodworking equipment at Morgan Manhattan. However, when he informed the workers at the loading dock that he had removed an integral piece from each machine, rendering it non-functional, they refused to rent him the storage space. He said he assumed that they didn't want to store his equipment because it wouldn't be worth stealing.

In response, Mr. Morgan said that his warehouse has so few vacancies that they do not need to do business with people who mistrust the company. "Out of 3,000 rooms, only three or four are empty now," he said, "and we don't need people who suspect us."

Renters must take some responsibility for protecting their artwork, said Mr. Morgan. "There's no way we can police everything, short of having guards on every floor and TV monitors, which would increase the rent," he said. Many tenants at the main warehouse spend much of their time there doing business, using their storage space as show rooms, said Mr. Morgan, "and to be candid, I wouldn't trust some of them myself."

On the other hand, the union workers at the warehouse have more to lose by stealing from clients, said Mr. Morgan. "They get a decent salary here, and good tips. They are very protective of this place," he said. If problems did arise, "we're not afraid to lay them off," added Mr. Morgan. "Or we would just say to our clients that we're having union problems, and the warehouse will be closed for a week."

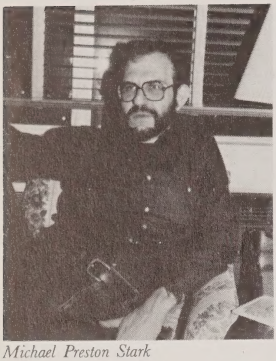
Some clients are too careless, according to Mr. Morgan. He said that often tenants leave valuable artwork outside their rooms in the hallway while they go out for lunch. "Sometimes a painting is unguarded for hours on end," he said in amazement, adding that it's possible that another client might take it. About 30 or 40 of his clients do not even put locks on their doors, he added. He advises renters to sign a lease instead of a bailment, use locks and "do not talk about what you have in storage, to the staff or other renters."

This sound advice however, is of little use to Dr. Daum. As a curator of film collections, he was extremely attached to one of the pieces, *Anemones*, painted by Gloria Swanson. The other painting was a seascape from the Dutch Hague School, 19th Century.

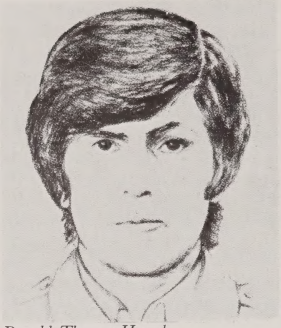
Although these unfortunate cases remain unresolved, they might serve to alert readers to the necessity of watching closely over art work in storage and transit. The president of one warehouse, who wished to remain anonymous, said that a careful client would select a warehouse with a low profile, one that does not have large signs advertising that it's a storage facility. Others in the business advise that it is unwise to leave valuables locked up for years without checking to make sure they are still in the warehouse. Similarly, art owners should never sign an inventory list until they account for the contents of all boxes and crates immediately upon delivery.

Linda E. Ketchum

FBI Alert



Michael Preston Stark



Donald Thomas Huegel

Print Connoisseur

The FBI office in Queens, New York, has asked IFAR to publish a photograph of Michael Preston Stark, who was indicted on January 21, 1982, by a Federal Grand Jury for interstate transportation of stolen property. Stark was indicted for his connection with the interstate transportation of 162 stolen lithographs, etchings, and woodcuts from Missouri to New York.

During the fourteen-year period prior to his indictment, Stark attended a Missouri university as a student and later as a teaching assistant. He was working on his Doctorate in Art History when he disappeared shortly before being indicted.

Stark reportedly considers himself to be an expert in the field of 19th and 20th century art, particularly with regard to prints from that period. He has been known to use the facilities of art and archaeology libraries for hours at a time, several times a week.

Born on May 14, 1947, in Chicago, Illinois, Stark is described as a 6'1", 185-pound white male, with brown hair and brown eyes. He frequently wears glasses and has been known to wear a trimmed moustache and beard.

Anyone with information concerning Stark is requested to take no other action than to contact the nearest FBI office.

Jewelry Thief

The FBI wants to alert all retail, manufacturing and wholesale jewelers to a suspect for whom a warrant has been issued in Wilmington, Delaware, on January 20, 1978. The warrant was issued for Donald Thomas Huegel, for unlawful flight to avoid confinement, after a conviction of armed robbery and assault of a jewelry salesman.

Huegel, who once owned a retail jewelry store near Wilmington, Delaware, sold American Indian jewelry and traveled to cities throughout the United States, buying and selling jewelry.

He was convicted on December 7, 1976 of armed robbery and assault of a salesman dealing in American Indian jewelry. Huegel fled Delaware before sentencing.

It is presumed that in view of Huegel's jewelry background, he may well have resumed employment as a jewelry dealer or may be operating within the jewelry industry. Huegel should be considered armed and dangerous. He is described as a 5'10", 165-pound white male, with brown hair and brown eyes. He has a tattoo of a heart on his left shoulder.

Anyone with information concerning Huegel is requested to take no other action than to contact the nearest FBI office.

Diamond Necklace Switch

Diamond Necklace

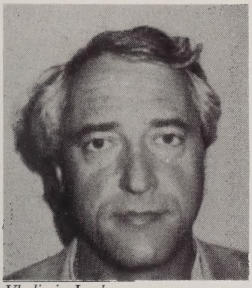
Three Russian emigrés were arrested in San Diego, California on February 22, for attempted grand larceny. They have also been charged with grand larceny in Los Angeles and New York City. Authorities say the three men, Boris Tuberman, Vladimir Kanevsky, and Vladimir Jacobsen, have traveled across the United States offering a diamond necklace for sale in a fraud conspiracy similar to that of the rug thieves reported in last month's issue of *SAA*. All three men are in jail in California pending trial, and expect to be returned to New York for a second trial.

The men have offered an authentic diamond necklace for sale to jewelers and other merchants. After the necklace was appraised by a jeweler, and the sale negotiated between the emigrés and merchant, a switch was made. The real diamond necklace was placed in an envelope which was sealed and then signed across the seal by one of the sellers. After signing the envelope containing the authentic necklace, a switch was made, and the unsuspecting merchant was left with an identical envelope containing a gold plate necklace with fake diamonds.

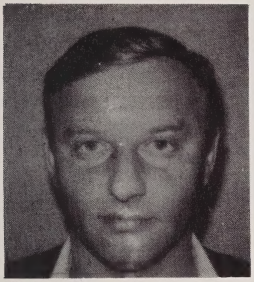
Authorities fear there may be other victims who have purchased a fake necklace and put the worthless jewels away for safe-keeping without looking at them again. A map was found in the hotel room occupied by the emigrés, which shows cities circled throughout the U.S. Some of those cities were x-ed, suggesting that they had already been visited by the threesome. Those cities are as follows: Boston, New York, Baltimore, Rochester, N.Y., Pittsburgh, Toronto, Columbus, Cleveland, Indianapolis, San Francisco, and Los Angeles.

Anyone with information on other victims is asked to contact IFAR or the FBI, Brooklyn-Queens office 212/459-3140.

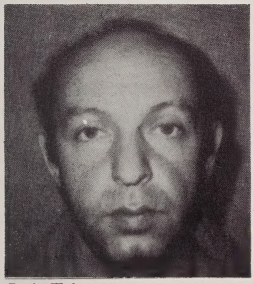
Reminder of Past Losses



Vladimir Jacobsen



Vladimir Kanevsky



Boris Tuberman

Paris, France
The Galerie Daniel Malingue, Paris, has asked IFAR to remind our readers that a painting by Foujita, *Woman and Child*, is still missing. A reward is being offered for information leading to its recovery.

FOUJITA, Tsugouharu (1886-1968). *Woman and Child*, 1961. Oil on canvas. 55.5 x 38.5 cm. Signed l/r: L. Foujita. Signed and dated on back: x 61 Foujita. *84.140.

Portland, Oregon
The Hartford Insurance Company has requested that IFAR renew the search for 16 paintings stolen in April, 1982, from a Portland residence. The paintings, 14 by Sydney Laurence and two by Eustace Paul Ziegler, were reported in *SAA*, August, 1982, nos. 687-702. Descriptions of the lost paintings are repeated here.

LAURENCE, Sydney (1865-1940). *Alaskan Autumn*, 1931. Oil on canvas. 50.8 x 40.6 cm. Signed l/r. Dated. *82.266.11.
_____. *Alaskan Ranch House*. Oil on canvas. 40.6 x 50.8 cm. Signed l/r. *82.266.3.
_____. *Alaskan Seascape*, 1920. Oil on canvas. 33 x 66 cm. Signed and dated l/l. *82.266.9.
_____. *Alaskan Sunset*, 1922. Oil on panel. 25.4 x 20.3 cm. Signed l/r. Dated. *82.266.4.
_____. *Aurora Borealis*. Oil on panel. 24.2 x 19.1 cm. Signed l/r. *82.266.15.
_____. *Christmas Night*. Oil on canvas. 35.6 x 25.4 cm. Signed l/l. *82.266.5.
_____. *Dying Glow of Departing Day. Oil on canvas. 30.5 x 40.6 cm. Signed l/r. *82.266.13.*
_____. *Indian Cache*. Oil on canvas, stretched on board. 25.4 x 20.3 cm. Signed l/r. *82.266.12.
_____. *Mt. Shuksan*. Oil on art board. 25.4 x 30.5 cm. Signed l/r. *82.266.7.
_____. *Mt. Shuksan in the Cascades near Mt. Baker National Park*. Oil on canvas, stretched on art board. 30.5 x 25.4 cm. Signed l/r. *82.266.16.
_____. *Northern Lights*. Oil on canvas, stretched on board. 20.3 x 25.4 cm. Signed l/r. *82.266.14.
_____. *Sunrise over Cook Inlet*. Oil on board. 20.3 x 40.6 cm. Signed l/l. *82.266.10.
_____. *Sunset on Cook Inlet*. Oil on board. 25.4 x 35.6 cm. Signed l/l. *82.266.6.
_____. *Tide on the Morning Bar*. Oil on art board. 25.4 x 30.5 cm. Signed l/l. *82.266.8.

ZIEGLER, Eustace Paul (1882-1969). *Fishing Boats, Bristol Bay, Alaska*. Watercolor. 25.4 x 36.9 cm. Signed with monogram l/r. *82.266.1.
_____. *Prospectors*. Oil on canvas. 35.6 x 45.7 cm. Signed. *82.266.2.

Oklahoma City, Oklahoma
Another theft victim has asked IFAR to republish descriptions of four pictures stolen from their Oklahoma City home in May 1977 (*Index of Stolen Art*, 77.143.1-4).

Dutch, 17th century. *Head of a Man*. Graphite on paper. 17.8 x 22.9 cm. Grayish white paper. False signature of Fragonard. Man, about 50 or 60 years of age, with longish hair and goatee, with a wide lace collar. *77.143.4.

FEININGER, Lyonel (1871-1956). *Marine Scene*. Watercolor on paper. 40.6 x 50.8 cm. Signed. *77.143.2.

HOPPER, Edward (1882-1967). *Railroad Crossing on Cape Cod*. Watercolor on paper. 45.7 x 55.9 cm. Signed. Railroad crossing with trees against multi-colored sky. *77.143.1.

RIVERA, Diego (1886-1957). *Head of a Youth*, ca. 1938. Charcoal and sanguine on rice paper. 25.4 x 35.6 cm. Signed. Mounted on a piece of rough celotex, painted umber background. Cartoon of a face for a mural. *77.143.3.

Recoveries

Paintings

CRIVELLI, A-M., *Doves and Peacocks with Flowers in a Landscape* (*SAA*, Jul. '82, no. 621).
_____. *Four Pheasants Surrounded by Flowers* (*SAA*, Jul. '82, no. 621).
CRIVELLI, Pupil of, *Heron and Three Deer in a Forest* (*SAA*, Jul. '82, no. 622).
_____. *Hunting Dogs Running through the Woods* (*SAA*, Jul. '82, no. 622).
GUERCINO, Il, *Madonna and Child Enthroned with Saints* (*SAA*, Nov. '83, no. 1000).

Sculpture

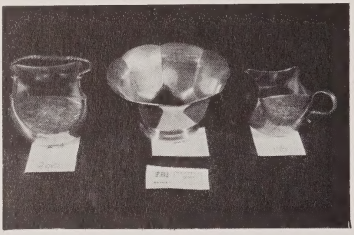
German, 15th Century, *Pietà* (*SAA*, Jun. '83, no. 548).

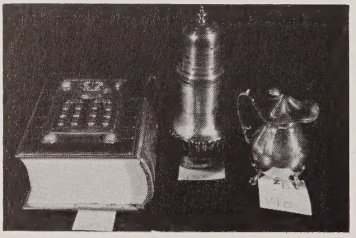
Owner Sought

A large collection of silver and jewelry was seized in July 1983 by FBI agents in New York. The silver and jewelry are believed to be stolen by itinerant gypsies.

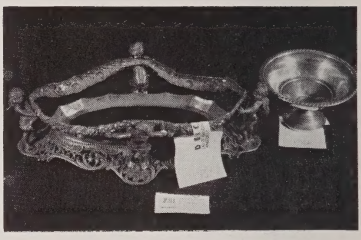
The FBI office in Brooklyn-Queens has asked IFAR to publish photographs of some of the objects seized. A complete group of photographs is available from IFAR. Anyone with information on these pieces is urged to contact IFAR or Special Agent William Moschella or Detective Peter Grinenko at FBI Brooklyn-Queens, 212/459-3140.

Silver seized by FBI agents:



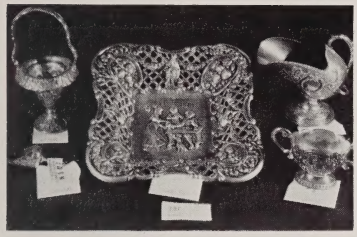


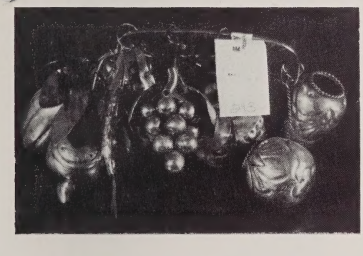
Silver seized by FBI agents:

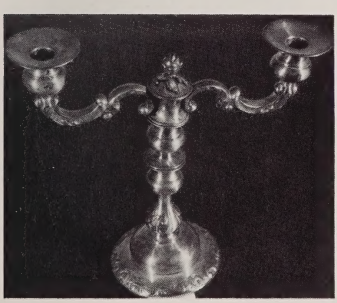


Owner Sought

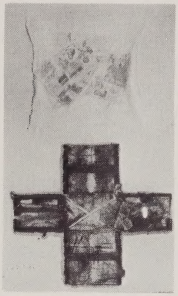
Silver seized by FBI agents:







Interpol officials have seized a painting by Robert Rauschenberg, from the Tampa Drawings series, 1974. The painting was seized in Stockholm and officials are anxious to find the rightful owner.



Robert Rauschenberg, Tampa Drawings, 1974.

Recovery

Milan
A Guercino painting, *Madonna and Child Enthroned with Saints* (*SAA* Nov 83, no. 1000) was recovered in March by police in Milan. The painting, stolen in 1979, was thought for a long time to have been in Switzerland. The painting was found wrapped in newspaper in a little wine bar outside Milan. Presumably the painting was being stored and would have eventually been taken to Switzerland.

Addenda

In the January/February 1984 *SAA* (no. 341) we reported the theft of thirteen jewelry pendants from Paris, France. We listed the jewelry as Ashanti, but have since learned that the jewelry is from the Baule tribe, Ivory Coast.

In the December 1983 *SAA* (no. 1267) we reported the theft of a Glenn Sujo drawing. We have just received a photograph and are publishing it here.

*Glen Sujo, Young Violinist, 1981. Graphite drawing on paper. 101.6 x 76.2 cm. *83.325.8. New York, N.Y. 5 May '83.*

Fine Arts

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

563

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

563 DICKERSON, Daniel J. (b. 1922). Skipping, 1964. Acrylic on masonite. Approx. 25.4 x 38.1 cm. Signed and dated l/r. Sticker on reverse from ACA Gallery and Harbor Gallery. Inscription: to his daughter as a gift. *84.186. New York, N.Y. Jan. '84.

564 MABER. Portrait of Dr. Josiah Clark Nott, 1929. Oil. Approx. 122 x 91.5 cm. Man wears dark suit. *84.160.3. Birmingham, Al. Nov. '83.

565 McDANIEL, Lemuel S. Portrait of Linna Hamilton Denny, 1953. Oil. Approx. 122 x 91.5 cm. Woman wears black academic robe with red trim. *84.160.2. Birmingham, Al. Nov. '83.

566 STEWART, Arthur (b. 1915). Portrait of Dr. Melson Barfield-Carter, 1959. Oil. Approx. 122 x 91.5 cm. Woman wears fushia evening gown and is seated in a violet-colored chair. *84.160.1. Birmingham, Al. Nov. '83.

Dutch, 17th Century

567 HONDECOETER, Melchior de (1636-95). Cocks. Oil on canvas. 103 x 109 cm. *84.180.1. Casar de Talamanca, Spain. 15 May '83.

Flemish, 16th Century

568 BRUEGHEL, Pieter the Elder (1525-69). Landscape. Oil on canvas. 50 x 150 cm. 84.173.1. Marina Porto di Tricase, Italy. 16 Mar. '83.

Flemish, 17th Century

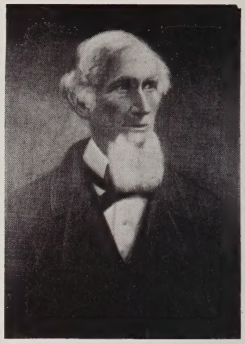
569 SNYDERS, Frans (1579-1657). Hounds Chasing a Fox. Oil on canvas. 108 x 164 cm. *84.180.2. Casar de Talamanca, Spain. 15 May '83.

French, 20th Century

570 CHAGALL, Marc (b. Russia 1887). Peasant at the Well, 1954. Watercolor, pastel, crayon and charcoal. 61 x 45.7 cm. Signed l/l. *84.194.1. Vancouver, B.C. 23 Feb. '84.

Italian, 15th Century

571 Unknown. Virgin and Child, late 15th c. Fresco. 200 x 120 cm. *84.182. Lodi, Italy. 7 Feb. '83.



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Italian, 17th Century

572 GAGLIARDI, Filippo (d. 1659). Judgement of St. Barbara. Oil on canvas. 98.5 x 132 cm. *84.170.2. Rome, Italy. 21 Oct. '82.

573 GAGLIARDI, Filippo (d. 1659). Massacre of the Innocents. Oil on canvas. 34.5 x 99.5 cm. *84.170.3. Rome, Italy. 21 Oct. '82.

574 GRAZIANI, Ciccio. Battle Scene. Oil on canvas. 116 x 170 cm. *84.170.1. Rome, Italy. 21 Oct. '82.

575 RECCO, il Cavaliere Giuseppe (1634-95). Still Life with Fish. Oil on canvas. 48 x 75 cm. *84.180.3. Casar de Talamanca, Spain. 15 May '83.

576 RECCO, il Cavaliere Giuseppe (1634-95). Still Life with Yellow Melon. Oil on canvas. 48 x 75 cm. *84.180.4. Casar de Talamanca, Spain. 15 May '83.

Italian, 19th Century

577 PAOLETTI, Antonio Ermolao (1834-1912). A Good Smoke. Oil on canvas. 33 x 25.4 cm. Signed. Inscribed Venezia. 84.108.3. England. Dec. '83.

Italian, 20th Century

578 NATALI, Renato (b. 1883). Arcade Around Large Square. Oil. 50 x 70 cm. *84.183.5. Leghorn, Italy. 23 Apr. '83.

579 NATALI, Renato (b. 1883). Fruit Market. Oil. 40 x 50 cm. *84.183.2. Leghorn, Italy. 23 Apr. '83.

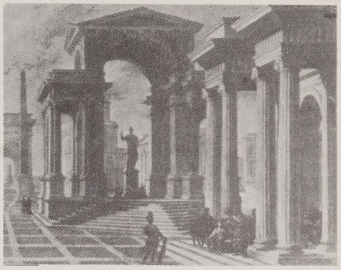
580 NATALI, Renato (b. 1883). Narrow Street with Horsedrawn Vehicle. Oil. 50 x 30 cm. *84.183.3. Leghorn, Italy. 23 Apr. '83.

581 NATALI, Renato (b. 1883). Night Scene with Flock of Sheep and Horsedrawn Vehicle. Oil. 70 x 80 cm. *84.183.7. Leghorn, Italy. 23 Apr. '83.

582 NATALI, Renato (b. 1883). Sailboat and Boat on Stormy Sea. Oil. 50 x 70 cm. *84.183.4. Leghorn, Italy. 23 Apr. '83.

583 NATALI, Renato (b. 1883). Washerwomen. Oil. 45 x 35 cm. Signed u/r. *84.183.1. Leghorn, Italy. 23 Apr. '83.

584 ROMITI, Gino (b. 1881). Country Scene with Three Haystacks and a Peasant. Oil. 30 x 40 cm. *84.183.8. Leghorn, Italy. 23 Apr. '83.



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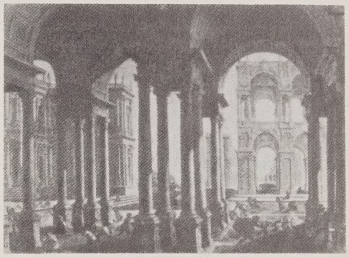

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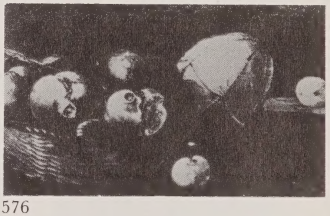

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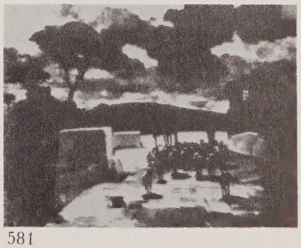

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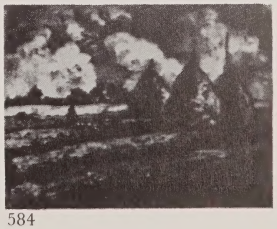

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Spanish, 16th Century

585 GRECO, Domenikos Theotokopoulos, El, Attributed to (b. between 1540 and 1550-1614). Portrait of a Youth. Oil on canvas. 95 x 70 cm. *83.511.3. Santa Fé, Argentina. 2 Nov. '83.

586 SANCHEZ COELLO, Alonso (1531-88). Portrait of Philip II. Oil on canvas. 183 x 103 cm. *83.511.2. Santa Fé, Argentina. 2 Nov. '83.

Spanish, 17th Century

587 MURILLO, Bartolomé-Esteban (1618-82). St. Catherine. Oil on canvas. 115 x 89 cm. *83.511.1. Santa Fé, Argentina. 2 Nov. '83.

588 RIBERA, Jusèpe de, Attributed to (1588-1656). Jonah and the Whale. Oil on canvas. 180 x 150 cm. *83.511.5. Santa Fé, Argentina. 2 Nov. '83.

Spanish, 18th Century

589 GOYA Y LUCIENTES, Francisco José de (1746-1828). Portrait of Miss Maria Teresa de Apodaca de Sesma. Oil on canvas. 128 x 96 cm. *83.511.4. Santa Fé, Argentina. 2 Nov. '83.

Spanish, 19th Century

590 SEIQUER, Antonio. Sheep's Head. Oil on canvas. 34 x 42 cm. *84.180.5. Casar de Talamanca, Spain. 15 May '83.

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Prints and Drawings

American, 20th Century

591 LINDNER, Richard (b. 1901). Amazone. Lithograph. 72.4 x 51.4 cm. No. 41/125. 84.184.7. New York, N.Y. Feb. '84.

592 MOTHERWELL, Robert (b. 1915). Harvest in Blue Moon. Serigraph. No. 46/55. 84.184.9. New York, N.Y. Feb. '84.

593 OLDENBURG, Claes (b. 1929). Landscape with Noses. Lithograph. No. 13/25. 84.184.8. New York, N.Y. Feb. '84.

594 STELLA, Frank (b. 1936). Effingham. Serigraph. 43.8 x 56.5 cm. No. 28/100. Tan, green, and red on white. *84.184.13. New York, N.Y. Feb. '84.

595 STELLA, Frank (b. 1936). Ossipee. Serigraph. 43.8 x 56.5 cm. No. 25/100. Gray, red-orange, blue, and orange on white. *84.184.12. New York, N.Y. Feb. '84.

596 STELLA, Frank (b. 1936). Union. Serigraph. 43.8 x 56.5 cm. No. 25/100. Red, pink and black on white ground. *84.184.11. New York, N.Y. Feb. '84.

597 WYETH, Andrew (b. 1917). Jacklight. Collotype. 84.5 x 92.7 cm. No. 97/300. *84.184.10. New York, N.Y. Feb. '84.

French, 19th Century

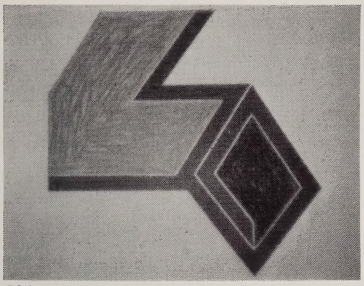
598 TOULOUSE-LAUTREC, Henri de (1864-1901). Etreinte, 1895. Blue crayon. 30.5 x 21 cm. Signed with monogram. Ref.: Dortu, M.G., Toulouse-Lautrec et son oeuvre, 1971, Vol. VI, no. D. 4026. Sketch in blue crayon on reverse. *84.193. New York, N.Y. 3 Feb. '84.

French, 20th Century

599 BRAQUE, Georges (1882-1963). Angel. Lithograph. 38.1 x 24.8 cm. No. 11/50. *84.184.17. New York, N.Y. Feb. '84.

600 CHAGALL, Marc (b. Russia 1887). Atelier de Nuit. Colored lithograph (?). 50.2 x 38.1 cm. Signed l/l. No. 46/50. Ref.: Murlot, no. 961. *84.194.4. Vancouver, B.C. 23 Feb. '84.

601 CHAGALL, Marc (b. Russia 1887). David and Bathsheba. Colored lithograph (?). 30.5 x 22.9 cm. No. 46/50. Ref.: Murlot, no. 964. *84.194.2. Vancouver, B.C. 23 Feb. '84.



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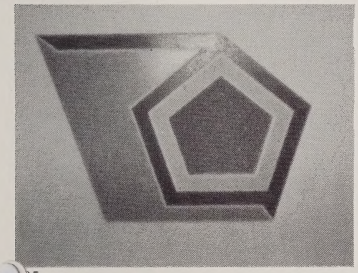

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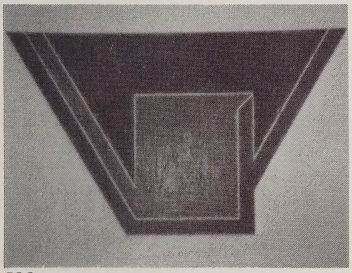

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602 CHAGALL, Marc (b. Russia 1887). Fleurs des champs. Colored lithograph. 50.2 x 37.8 cm. Signed. No. 46/50. Ref.: Murlot, no. 960. *84.194.3. Vancouver, B.C. 23 Feb. '84.

603 CHAGALL, Marc (b. Russia 1887). Moses and the Tables of the Law. Colored lithograph (?). No. 19/25. Ref.: Murlot, no. 363. *84.194.5. Vancouver, B.C. 23 Feb. '84.

604 CHAGALL, Marc (b. Russia 1887). Notre Dame et la Tour Eiffel. Lithograph (?). *84.194.6. Vancouver, B.C. 23 Feb. '84.

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605 LAURENS, Henri (1885-1954). Femme accroupie, 1950. Lithograph, Arches paper. 59 x 38 cm. Signed l/r. Lithograph in two colors. *84.179.8. Kristianstad, Sweden. 13 Aug. '83.

Italian, 20th Century

606 MARINI, Marino (1901-80). The Fall. Aquatint. Colors are red and black. 84.194.8. Vancouver, B.C. 23 Feb. '84.

607 MARINI, Marino (1901-80). Horse and Two Riders. Aquatint. Colors are blue, yellow, and black. *84.194.7. Vancouver, B.C. 23 Feb. '84.

Spanish, 20th Century

608 DALI, Salvador (b. 1904). Anthony and Cleopatra (Les amoureux). Lithograph. 84.194.10. Vancouver, B.C. 23 Feb. '84.

609 DALI, Salvador (b. 1904). Dante's Treasure. Lithograph. 75.6 x 55.2 cm. No. E.A. White and red gladiolis. *84.184.1. New York, N.Y. Feb. '84.

610 DALI, Salvador (b. 1904). Garden of Eden. Lithograph. 84.194.11. Vancouver, B.C. 23 Feb. '84.

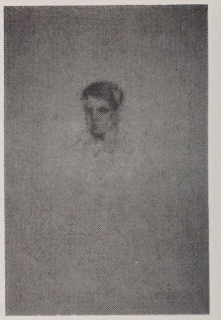
611 DALI, Salvador (b. 1904). Homage to Picasso. Lithograph. 45.1 x 31.1 cm. No. 14/100. Gray and white. *84.184.2. New York, N.Y. Feb. '84.

612 DALI, Salvador (b. 1904). Homage to Picasso. Lithograph. 45.1 x 31.1 cm. No. I/XL. *84.184.3. New York, N.Y. Feb. '84.

613 DALI, Salvador (b. 1904). Velasquez: La reddition de Breda. Lithograph. 74.3 x 78.1 cm. No. 270/350. *84.184.4. New York, N.Y. Feb. '84.

614 DALI, Salvador (b. 1904). Velasquez: Les Menines. Lithograph. 90.2 x 64.8 cm. No. 250/350. *84.184.5. New York, N.Y. Feb. '84.

615 DALI, Salvador (b. 1904). Vermeer: La lettre. Lithograph. 89.5 x 63.5 cm. No. 270/350. *84.184.6. New York, N.Y. Feb. '84.



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616 MIRO, Joan (1893-1983). Barcelona Suite XXVIII, 1944. Lithograph. No. 5/5. *84.179.1. Kristianstad, Sweden. 13 Aug. '83.

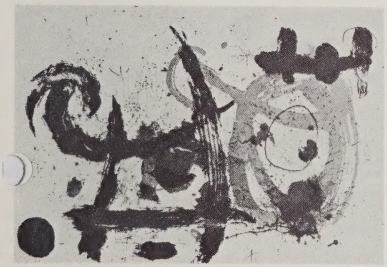
617 MIRO, Joan (1893-1983). Le cheval ivre, 1964. Lithograph. 61 x 91 cm. *84.179.4. Kristianstad, Sweden. 13 Aug. '83.

618 MIRO, Joan (1893-1983). Les guetteurs, 1964. Lithograph, Arches vellum. 90 x 61 cm. *84.179.3. Kristianstad, Sweden. 13 Aug. '83.

619 MIRO, Joan (1893-1983). L'impératrice, 1964. Lithograph, Arches vellum. 90 x 61 cm. Numbered and signed. Printed and distributed by Maeght. *84.179.2. Kristianstad, Sweden. 13 Aug. '83.

620 MIRO, Joan (1893-1983). Maravillas. Colored lithograph (?). Signed l/r. Colors are black, blue, yellow, red, and green. *84.194.9. Vancouver, B.C. 23 Feb. '84.

621 MIRO, Joan (1893-1983). Sala Pelaires Poster, Mallorca Series, April 1973. Lithograph. *84.179.5. Kristianstad, Sweden. 13 Aug. '83.



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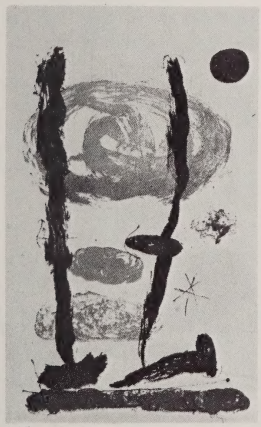

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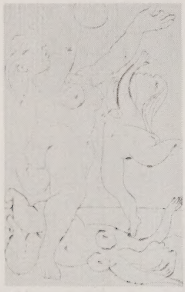
622 PICASSO, Pablo (1881-1973). Jeu sur la plage, 1933. Etching and drypoint. 28 x 17.9 cm. Estate stamp signature. No. 29/50. Ref.: Bloch, no. 254. *84.184.16. New York, N.Y. Feb. '84.

623 PICASSO, Pablo (1881-1973). La danse des faunes, 1957. Lithograph. 41 x 52 cm. *84.179.6. Kristianstad, Sweden. 13 Aug. '83.

624 PICASSO, Pablo (1881-1973). Le couple amoureux, 1925. Etching and drypoint. 7.7 x 11.8 cm. Estate stamp signature. No. 29/50. Ref.: Bloch, no. 71. *84.184.15. New York, N.Y. Feb. '84.

625 PICASSO, Pablo (1881-1973). Mère et fils, 1922. Etching. 13.8 x 12.8 cm. Estate stamp signature. No. 29/50. Ref.: Bloch, no. 50. *84.184.14. New York, N.Y. Feb. '84.

626 PICASSO, Pablo (1881-1973). Poster, Galerie des Ponchettes, Nice, 1960. Lithograph. 65 x 50 cm. Inscribed: Picasso oeuvre gravé, Janvier-Mai 1960-Galerie des Ponchettes, Nice. *84.179.7. Kristianstad, Sweden. 13 Aug. '83.



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Sculpture

American, 20th Century

627 CHICAGO, Judy (b. 1939). Vagina as Forest, Leaf, Tree, and Bark, 1974. China paint on porcelain. 15.2 x 15.2 x 5.1 cm. 84.186. College Park, Md. 26 Mar. '84.

628 EVANS, Carolyn. Apple Tree. Bronze. H. 48.3 cm., Marble base 30.5 x 40.6 cm. *84.158.2. Framingham, Ma. Jan. '84.

629 EVANS, Carolyn. Dog in the House, 1983. Bronze. Dog 22.9 x 25.4 cm., Tree approx. H. 38.1 cm., House L. 61 cm., and mounted together on marble base: 61 x 86.4 x 72.4 cm. House signed below central window with foundry stamp RAF and AP. *84.158.1. Framingham, Ma. Jan. '84.

630 EVANS, Carolyn. A Fish in the Ocean. Bronze. 30.5 x 114.3 x 41.9 cm. *84.158.2. Framingham, Ma. Jan. '84.

631 KOONING, Willem de (b. Rotterdam, 1904). Untitled #2, 1969. Bronze. 17.1 x 27.3 x 7.6 cm. Signed de K. No. 3/6. *84.192. New York, N.Y. 13 Sep. '83.

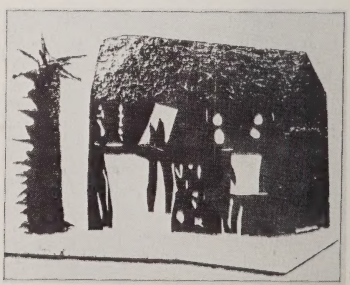
632 LUCCHESI, Bruno (b. Italy 1926). Lovers, 1983. Bronze. H. 53.3 cm. No. 1/6. *84.157. New York, N.Y. 12 Jan. '84.

English, 20th Century

633 MOORE, Henry (b. 1898). Three-Quarter Figure, Lines, 1980. Bronze. H. 21.6 cm. Signed. No. 7/7. *84.164. New York, N.Y. 30 Dec. '83.

French, 20th Century

634 MATISSE, Henri (1869-1954). Nude Woman. Bronze, with brownish-black patina. H. 26.2 cm. Signed and numbered on l/r of base. Founder's name, F. Contennoble, on back. No. 2/10. *84.171. Göteborg, Sweden. 27 Jul. '83.



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Candlesticks, Candelabra, Lamps

635 Candelabra (pair), early 19th c. Gold and bronze figures. Approx. H. 48.3 cm. Four-light candelabra, with candlelights one over three. Hexagonal bronze base mounted on hexagonal white marble base. *84.165.1. Male figure in classical dress. *84.165.2. Female figure in classical dress. New York, N.Y. 9 Mar. '84.

636 Candelabrum, 1835. Silver. H. 68.6 cm. Engraved with Russell coat of arms. Branches for four lights, chased with foliage and flowers on hexagonal base. Flame finial for center socket and detachable nozzles. Presented to Lord John Russell by the Reformers of the City of Bristol, 1835. 84.166.21. Woburn Abbey, England. 14 Mar. '84. *Reward.*

637 Chandelier, early 18th c. Silver. Approx. wt. 5 kg. All detachable parts stamped with the inscription: No. 058303. Solid silver, six-branch chandelier. Each branch joined to the main part by small silver holder, one of which is missing. Medallion at base bears inscription "Förbannad vare den som denna Crona pa nagot sätt borttager eller förbyter fran denna kyrka," which translates "Cursed be anyone who removes this chandelier from this church or exchanges it." *84.178. Motala, Sweden. 9 Aug. '83.

638 COOKE, Richard. Candelabra (pair), 1805. Silver. Engraved with Russell coat of arms. Two-light candelabra. Vase-shaped sockets and gadrooned borders. Urn in center and detachable nozzles. *84.166.40-1. Woburn Abbey, England. 14 Mar. '84. *Reward.*

639 SCOFIELD, J. Candlesticks (pair). Silver. H. 29.2 cm. Engraved with Russell coat of arms. Circular tapering stem with shallow fluting and circular bases, the borders reeded. Fluted vase-shaped sockets with detachable nozzles, engraved with initial "B" and coronet. *84.166.14-15. Woburn Abbey, England. 14 Mar. '84. *Reward.*

640 STORR, Paul (London). Candelabra (four), 1807. Silver. H. 62.2 cm. Engraved with Russell coat of arms. Richly shaped campana vase-shaped sockets and loose nozzles, on tapering square stems and circular bases chased with scroll foliage, shells, overlapping scale pattern panels and trellis and rosette bands in relief. Spiral reeded and foliage branches for two lights each, entwined by serpents, with ring handles in center and detachable nozzles. *84.166.4-7. Woburn Abbey, England. 14 Mar. '84. *Reward.*

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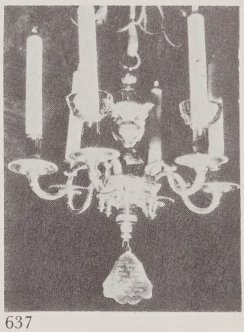

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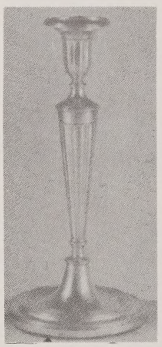

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Clocks, Timepieces, Watches

641 CALDWELL, E. F. (New York). Mantle Clock. H. 33.7 cm. Base L. 17.8, Depth 8.9 cm. *84.165.3. New York, N.Y. 9 Mar. '84.

642 LENOIR, Etienne (18th c.). Louis XV Blue Chinese Porcelain Clock. Bronze and porcelain. Dial and movement signed. *84.174.1. Paris, France. 17 May '83.

Folk Art

643 Cow Weathervane. Brass. Approx. L. 81.3 cm. Painted silver, somewhat worn. Weathervane has some BB holes and at least one bullet hole. Repaired in 1947 when tail was reattached and re-working was done to the shoulder area. 84.161. Lebanon, N.H. 8 Jan. '84.

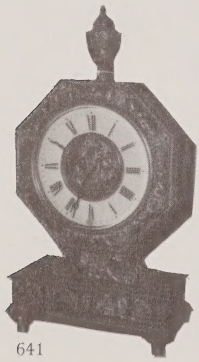
644 Cow Weathervane, ca. 1906. Copper. 48.3 x 109.2 cm. *84.162. Piermont, N.H. 9 Jan. '84.

645 Four-Wheeled Cart, Driver and Horse Weathervane, last quarter 19th c. Copper. Approx. L. 61 cm. Bullet hole in horse's body immediately above supporting stem. Part of leading foreleg is missing. *84.185. North Reading, Ma. 16 Feb. '84.

Furniture, Accessories

646 Dutch, 18th c. Chest of Drawers, late 18th c. Three drawers. *84.191.2. Yvelines, France. 13 Jan. '84.

647 VAUDORME. Louis XVI Chest of Drawers. Mahogany. Signed. Three drawers. *84.191.1. Yvelines, France. 13 Jan. '84.



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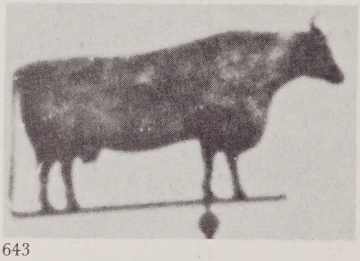

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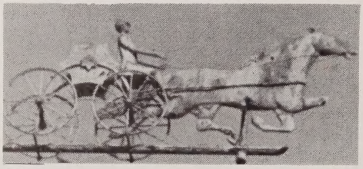

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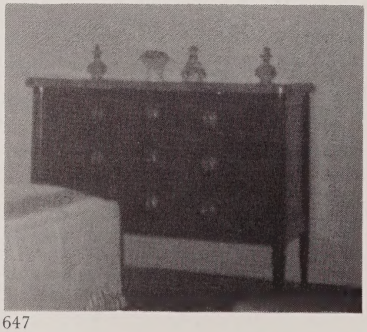

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Icons

648 St. Bartholomew, 19th c. Painted on wood. 28 x 21 x 2.5 cm. Marked in red on back: Catalogue No. 10604. *84.175.2. Krupiste, Yugoslavia. 30 Jan. '83.

649 St. James, 19th c. Painted on wood. 28 x 21 x 2.5 cm. Marked in red on back: Catalogue No. 10614. *84.175.8. Krupiste, Yugoslavia. 30 Jan. '83.

650 St. John, 19th c. Painted on wood. 28 x 21 x 2.5 cm. Marked in red on back: Catalogue No. 10607. *84.175.3. Krupiste, Yugoslavia. 30 Jan. '83.

651 St. Louis, 19th c. Painted on wood. 28 x 21 x 2.5 cm. Marked in red on back: Catalogue No. 10603. *84.175.1. Krupiste, Yugoslavia. 30 Jan. '83.

652 St. Mark, 19th c. Painted on wood. 28 x 21 x 2.5 cm. Marked in red on back: Catalogue No. 10613. *84.175.7. Krupiste, Yugoslavia. 30 Jan. '83.

653 St. Matthew, 19th c. Painted on wood. 28 x 21 x 2.5 cm. Marked in red on back: Catalogue No. 10611. *84.175.5. Krupiste, Yugoslavia. 30 Jan. '83.

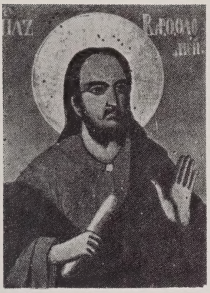
654 St. Paul, 19th c. Painted on wood. 28 x 21 x 2.5 cm. Marked in red on back: Catalogue No. 10612. *84.175.6. Krupiste, Yugoslavia. 30 Jan. '83.

655 St. Peter, 19th c. Painted on wood. 28 x 21 x 2.5 cm. Marked in red on back: Catalgue No. 10608. *84.175.4. Krupiste, Yugoslavia. 30 Jan. '83.

Jewelry

656 Ring, ca. 1200. Gold. Diam. 2 cm. Inv. No. 1904.270. Cast loop decorated with rows of leaves. The face is soldered onto the loop. It consists of a cast flat relief of a dove with an olive branch. *84.168.3. Basel, Switzerland. 27 Jan. '84.

657 Upper Rhine. Late Gothic Pendant, ca. 1480. Silver, partially gilded. Diam. 7 cm. Inv. No. 1941.484. Frontside: embossed relief of noble woman surrounded by unknown coat of arms and inscribed scrolls. Frame: pierced relief with 11 stones set as followers, 6 turquoises and 5 garnets. Built into a reliquary by Urs Graf, 1505. Mounted on the back is a gilded silver lid with an engraved crowning of Mary, initialed VG and dated 1505. Inside are two round printed pieces of paper with ornamental designs. *84.168.1. Basel, Switzerland. 27 Jan. '84.



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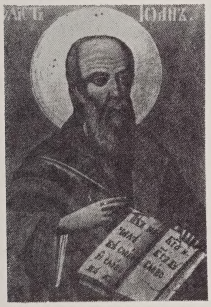

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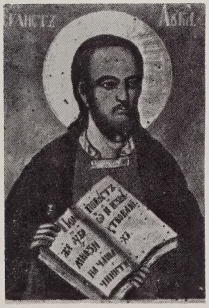

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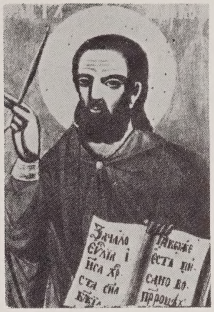

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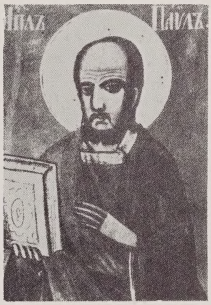

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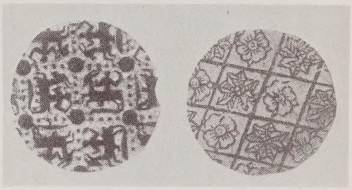

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Liturgical Objects

658 Rosary with Pendant, early 16th c. Wooden beads with gilded silver filigree balls and links. Pendant cross in cast silver and gilt. Pendant H. 6 cm. Inv. No. 1923.271. Beads interspersed with head, hands, feet, a chalice, nail from the cross, and a heart. Pendant of Virgin and Child. *84.168.4. Basel, Switzerland. 27 Jan. '84.

658

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Silver

Dutch

659 Brush. Silver. Engraved with Russell coat of arms. Belonging to a toilet service. Threaded straight handle, with domed silver gilt top. *84.166.36. Woburn Abbey, England. 14 Mar. '84. *Reward.*

660 Oblong Casket, ca. 1680. Silver. 12.1 x 17.1 x 12.5 cm. Engraved with Russell coat of arms. Belonging to a toilet service. Domed lid forming a pin cushion, in border of applied acanthus foliage. Sides embossed and chased with amorini and arabesque foliage, on depressed ball feet. *84.166.39. Woburn Abbey, England. 14 Mar. '84. *Reward.*

661 Oblong Caskets (pair), ca. 1680. Silver. 16.5 x 22.2 cm. Engraved with Russell coat of arms. Belonging to a toilet service. On depressed globular feet. Lids decorated with repoussé and chased with subjects from Roman history, with amorini and arabesque foliage on the sides, and two gilt keys. *84.166.28-9. Woburn Abbey, England. 14 Mar. '84. *Reward.*

662 Oblong Trays, ca. 1680. Silver gilt. 14 x 18.4 cm. Engraved with Russell coat of arms. Belonging to a toilet service. Applied chasings of fruit and foliage on border. *84.166.34-5. Woburn Abbey, England. 14 Mar. '84. *Reward.*

663 Oval Rosewater Dish, ca. 1680. Silver gilt. L. 40.6 cm. Engraved with Russell coat of arms. Belonging to a toilet service. Four applied panels on border chased with figures, a shipwreck, etc. *84.166.25. Woburn Abbey, England. 14 Mar. '84. *Reward.*

664 Pomade Pots (pair), ca. 1680. Silver gilt. H. 5.1 cm. Engraved with Russell coat of arms. Belonging to a toilet service. Oviform bodies, the lower parts with applied acanthus leaf chasing. *84.166.37-8. Woburn Abbey, England. 14 Mar. '84. *Reward.*

665 Square Canisters (pair), ca. 1680. Silver gilt. H. 14 cm. Engraved with Russell coat of arms. Belonging to a toilet service. With domed tops, and sides chased with landscapes, buildings and figures. *84.166.26-7. Woburn Abbey, England. 14 Mar. '84. *Reward.*

666 Square Caskets (pair), ca. 1680. Silver gilt. 12.1 x 12.1 cm. Engraved with Russell coat of arms. Belonging to a toilet service. Lids decorated with landscapes and figures. *84.166.30-1. Woburn Abbey, England. 14 Mar. '84. *Reward.*

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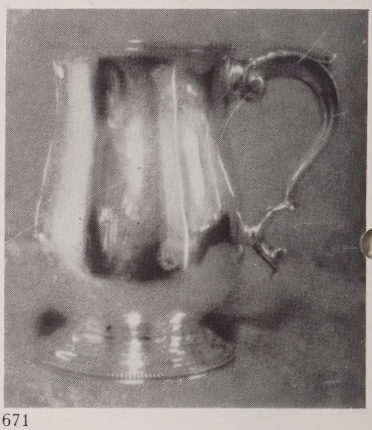

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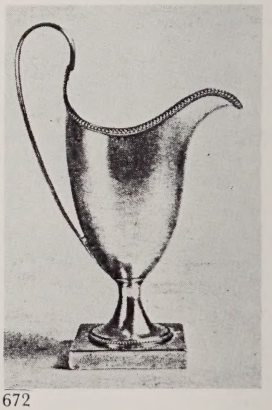

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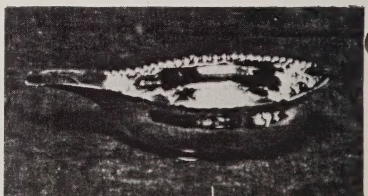

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667 Square Caskets (pair), ca. 1680. Silver gilt. Engraved with Russell coat of arms. Belonging to a toilet service. Lids decorated with landscapes and figures. *84.166.32-3. Woburn Abbey, England, 14 Mar. '84. *Reward.*

668 Table Mirror, ca. 1715. Silver gilt. 72.4 x 50.8 cm. Engraved with Russell coat of arms. Belonging to a toilet service. Upright frame with escalloped top chased with a mask and shell canopy above. Borders with applied strapwork and foliage. *84.166.24. Woburn Abbey, England. 14 Mar. '84. *Reward.*

English

669 ANGELL, J. & J. Campana Vase-Shaped Cup and Cover, 1832. Silver gilt. H. 39.4 cm. Engraved with Russell coat of arms. Twisted oak branch handles, embossed and chased with oak branches, the rose, thistle and shamrock and with the "Reform Bill" and various emblems on the cover. Surmounted by the Royal Crown and Scepter. Border chased with a vine wreath. *84.166.3. Woburn Abbey, England. 14 Mar. '84. *Reward.*

BATEMAN, Hester. Boat-Shaped Salts. (pair), 1786. Sterling silver. Approx. H. 6.4 cm. Initials HB and date hallmark on base. Reeded edge. *84.169.8-9. Brooklandville, Md. 6 Jan '84.

671 BATEMAN, Hester. Cann or Mug with Silver Handle, 1782. Sterling Silver. Approx. H. 20.3 cm. Scratches on base near maker's mark. Beaded at base. *84.169.3. Brooklandville, Md. 6 Jan. '84.

672 BATEMAN, Hester. Creamer, 1789. Sterling silver. Base 5.1 cm. square. Initials HB and date hallmark on base. Helmet-shaped, with square base. *84.169.10. Brooklandville, Md. 6 Jan. '84.

673 BATEMAN, Hester. George III Pap Boat, 1779. Sterling silver. Approx. L. 12.7 cm. Initials HB and date hallmark on underside. Beaded edge, rounded mouth. *84.169.16. Brooklandville, Md. 6 Jan. '84.

674 BATEMAN, Hester. Hot Water Jug, 1778. Sterling silver. H. 31.8 cm. Initials HB and date hallmark on base. Urn shaped with curved wood handle. Bright-cut border with thread mounts. 84.169.20. Brooklandville, Md. 6 Jan. '84.

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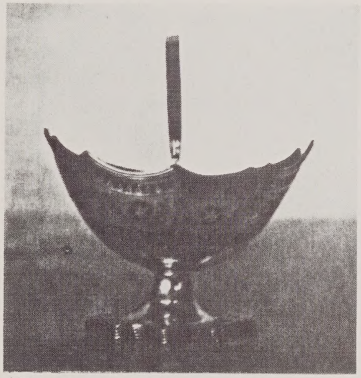

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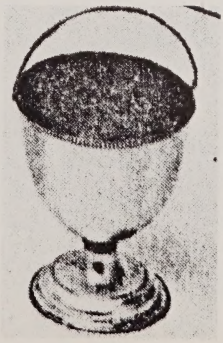

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675 BATEMAN, Hester. Large Soup Ladle, 1774/5. Sterling silver. L. 35.6 cm. Initials HB and date hallmark on underside. Crest: arm in armor, dagger in hand. Long, spurred stem, feather-edged. Large "bottom" marks. *84.169.12. Brooklandville, Md. 6 Jan. '84.

676 BATEMAN, Hester. Oval Open Salt, 1782. Sterling silver. Initials HB and date hallmark on base. Initial PM. Bead edge, pierced and engraved sides. Ball and claw feet. Blue glass liner. *84.169.28. Brooklandville, Md. 6 Jan. '84.

677 BATEMAN, Hester. Oval Teapot, 1778. Sterling silver, wood handle. Approx. H. 20.3 cm. Initials HB and date hallmark on base. Beaded base. *84.169.1. Brooklandville, Md. 6 Jan. '84.

678 BATEMAN, Hester. Punch Ladle, 1790. Sterling silver. Approx. L. 20.3 cm. Initials HB and date hallmark on underside. Round bowl with incised design and twisted wood handle. *84.169.19. Brooklandville, Md. 6 Jan. '84.

679 BATEMAN, Hester. Skewer, 1787. Sterling silver. Approx. L. 22.9 cm. Initials HB and date hallmark on underside. Plain, with fingerhole at head. *84.169.13. Brooklandville, Md. 6 Jan. '84.

680 BATEMAN, Hester. Sugar Basin, 1788. Sterling silver. Approx. H. 17.8 cm. Initials HB and date hallmark on base. Oval, boat-shaped, with handle. Open filigree work, blue glass liner. *84.169.14. Brooklandville, Md. 6 Jan. '84.

681 BATEMAN, Hester. Sugar Basket, 1779. Sterling silver. Approx. H. 20.3 cm. Initials HB and date hallmark on underside. Goblet-shaped with handle. Bead edging, blue glass liner. *84.169.21. Brooklandville, Md. 6 Jan. '84.

682 BATEMAN, Hester. Tablespoons (pair), 1790. Sterling silver. L. 21.6 cm. Initials HB and date hallmark on underside. Monogram AMG. Bright-cut, wriggled zig-zag borders. *84.169.22-3. Brooklandville, Md. 6 Jan. '84.

683 BATEMAN, Hester. Tea Caddy with Key, 1783. Sterling silver. H. 20.3 cm. Initials HB and date hallmark on base. Oval shape with pineapple finial at top. *84.169.2. Brooklandville, Md. 6 Jan. '84.

684 BATEMAN, Peter and Anne. Hot Water Jug with Wooden Handle, 1797/8. Sterling silver. H. 31.8 cm. Bright-cut border, thread mounts. Note: photo is similar to one stolen. *84.169.34. Brooklandville, Md. 6 Jan. '84.

685 BATEMAN, Peter and Anne. Large Serving Spoon, 1795. Sterling silver. L. 25.4 cm. Initials P & AB and date hallmark on underside. Plain spoon. *84.169.11. Brooklandville, Md. 6 Jan. '84.

686 BATEMAN, Peter and Anne. Mustard Pot, 1797. Sterling silver. 5.7 x 7.9 cm. Initials P & AB and date hallmark on base. Engraved vacant oval, leaf pierced border and blue glass liner. 84.169.24. Brooklandville, Md. 6 Jan. '84.

687 BATEMAN, Peter and Anne. Sauce Ladle, 1794. Sterling silver. Initials P & AB and date hallmark on underside. Plain ladle. *84.169.31. Brooklandville, Md. 6 Jan. '84.

688 BATEMAN, Peter, Anne and William. George III Boat-Shaped Salts (pair), 1802. Sterling silver. Approx. H. 6.4 cm. Initials P & AB and date hallmark on base. Beaded edges. Note: photo is similar to the ones stolen. *84.169.4-5. Brooklandville, Md. 6 Jan. '84.

689 BATEMAN, Peter, Anne and William. Sauce Ladle, 1804. Sterling silver. Initials PA & WB and date hallmark on underside. *84.169.32. Brooklandville, Md. 6 Jan. '84.

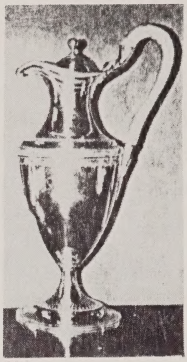
690 BATEMAN, Peter and J. Large Serving Spoon, 1790/1. Sterling silver. Approx. L. 25.4 cm. Initials CG over PB & IB, and date hallmark on underside. Plain spoon. *84.169.17. Brooklandville, Md. 6 Jan. '84.

691 BATEMAN, Peter and William. Pepper Casters (pair), 1811. Sterling silver. H. 15.9 cm. Marked on upper side and on bezel: s. Old script on base rims: NTV. Inverted pear shape pedestalled on square bases with perforated tops engraved with two patterns (oval and criss-cross) on same urn finials. 84.169.6-7. Brooklandville, Md. 6 Jan. '84.

692 BATEMAN, Peter and William. Small Teaspoon, 1802. Sterling silver. Initials P & WB and date hallmark on underside. Engraved IA over G. *84.169.30. Brooklandville, Md. 6 Jan. '84.

693 BATEMAN, Peter and William. Sugar Tongs, 1807. Sterling silver. Approx. L. 15.2 cm. Initials P & WB and date hallmark on interior. Incised design. *84.169.15. Brooklandville, Md. 6 Jan. '84.

694 BATEMAN, Peter and William. Tablespoon, 1808. Sterling silver. L. 20.4 cm. Initials P & WB and date hallmark on underside. Engraved K over I-S. *84.169.26. Brooklandville, Md. 6 Jan. '84.



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695 BELDON, John. Mustard Ladle, 1793. Sterling silver. L. 5.1 cm. Plain ladle. *84.169.25. Brooklandville, Md. 6 Jan. '84.

696 BURWASH, W. and SIBLEY, R. Campana Vase-Shaped Ice Buckets (four), 1805. Silver. Engraved with Russell coat of arms and coronet. Gadrooned edges and circular feet. Lower body boldly fluted. Open handles springing from bearded masks wreathed with vines. Plain flat rims and liners. *84.166.17-20. Woburn Abbey, England. 14 Mar. '84. *Reward.*

697 BURWASH, W. and SIBLEY, R. Tureen and Cover, 1805/6. Silver. H. 15.2 cm., Diam. 35.6 cm. Engraved with Russell coat of arms and crest. Lid decorated with pomegranate and leaves. *84.166.22. Woburn Abbey, England. 14 Mar. '84. *Reward.*

700

698 HENNELL. Oval Open Salt, 1776. Sterling silver. Date hallmark. Pierced and engraved sides, with plain edge. Ball and claw feet. No liner. *84.169.29. Brooklandville, Md. 6 Jan. '84.

699 HUTSON, John. Oval Teapot Tray, 1784/5. Sterling silver. 16.5 x 12.7 cm. Initials JB and date hallmark on underside. Initial C. Plain rim, engraved border. *84.169.27. Brooklandville, Md. 6 Jan. '84.

700 LAMERIE, Paul de (London). George II Oval-Shaped Bread Baskets (pair), 1737. Silver. W. 40.6 cm. Engraved with the Russell coat of arms, the Duke of Bedford. Straight sides pierced with engraved scroll foliage. Wide out-curved borders pierced and richly chased with cornucopiae of corn and flowers, a basket of flowers in shell panel at each end and Apollo masks at sides, from which spring the swing handles. Handles boldly chased with shells, corn and scrollwork and entwined at each side by a terminal grotesque monster. Spreading foot pierced and chased with shells, flowers, corn, etc., centers finely decorated in flat chasing with lion's masks, shells and trelliswork panels, in scroll strapwork borders. *84.166.1-2. Woburn Abbey, England. 14 Mar. '84. *Reward.*

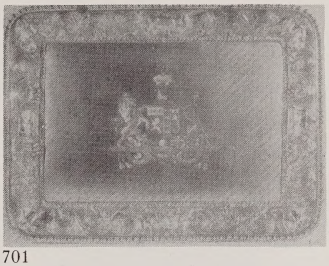
701 PITTS, William (London). Salver, 1807. Silver gilt. 52.7 x 68.6 cm. Engraved in center with Russell coat of arms and coronet. Inscribed: "To His Grace John Duke of Bedford, from the Agriculturists of Great Britain, 1807." Border chased with cattle, corn and other agricultural emblems. *84.166.12. Woburn Abbey, England. 14 Mar. '84. *Reward.*

702 PRESTON, Benjamin. Sideboard Dish, 1837. Silver gilt. 66 x 83.8 cm. Inscription: "This salver was formed from various cups and other pieces of plate obtained as premiums by Francis Duke of Bedford and awarded to him at Agricultural meetings in 1799, 1800 and 1802 and by John, Duke of Bedford, his successor, in 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810 and 1811 for livestock, cattle, sheep and swine, for ploughing and for cloth manufactured from wool grown at the Park Farm at Woburn, 1837." Hallmarks: On back at bottom under the inscription: "B.P., sovereign's head, looking right, lion passant." On the front at the top right, complete hallmark: "B.P., lion, uncrowned leopard head, date letter B 1837, sovereign's head." On the front bottom center, medallion relief of Francis 5th Duke: "B.P., sovereign's head and lion". Richly chased in high relief with yoke of oxen plowing in center and groups of animals, figures, sheep shearing and reaping and agricultural trophies round the border. Wide border of oak wreaths and acorns. Designed by Sir Edwin Landseer, R.A., and made from Agricultural Prizes won by Francis, 5th Duke and John, 6th Duke of Bedford, from 1799 to 1811, by W.H. Osborn. *84.166.16. Woburn Abbey, England. 14 Mar. '84. *Reward.*

703 STORR, Paul (London). Vase-Shaped Ice Buckets (four), 1803. Silver. H. 28.6 cm. Engraved on body with two Russell coat of arms. Twisted serpent handles, richly chased with frieze of Bacchanalian emblems, masks, vines and corn wreaths in relief. Band of acanthus and palm foliage on lower portion. Lily leaves round the foot. Flat rims chased with double edging of corn wreaths and plain liners, with crest in bold relief. *84.166.8-11. Woburn Abbey, England: 14 Mar. '84. *Reward.*

704 STORR, Paul (London). Wine Coasters (pair), 1806. Silver. Engraved with Russell coat of arms. Open basket pattern sides and double corded edges. Classical honeysuckle in center and drapery tie. 84.166.22-3. Woburn Abbey, England. 14 Mar. '84. *Reward.*

705 SWIFT, John (London). George II Punch Bowl, 1745. Silver. H. 22.9 cm., Diam. 31.1 cm. Engraved with Russell coat of arms. Plain molded foot. Rim escalloped, reeded and chased with shells and scroll cartouches in relief, the sides embossed with two cartouches chased with flowrs, shell and scrollwork, one engraved with the Royal Arms and Garter Motto. *84.166.13. Woburn Abbey, England. 14 Mar. '84. *Reward.*



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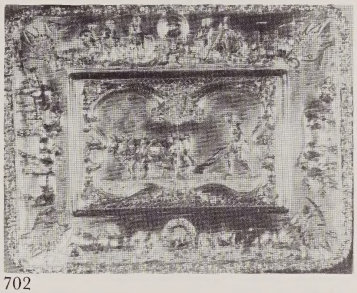

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706 Beaker, ca. 1680. Silver gilt. H. 15.2 cm. Engraved with Russell coat of arms. Open scroll handles and applied bands of acanthus leaf chasing. Lid surmounted by twisted serpent ring handle. 84.166.44. Woburn Abbey, England. 14 Mar. '84. *Reward.*

707 Circular Flat Porringer and Cover, ca. 1680. Silver gilt. Diam. 14 cm. Engraved with Russell coat of arms. Pierced flat handles of cut card design. Center of lid and lower part of bowl decorated with applied chased acanthus foliage and ball finial. 84.166.42. Woburn Abbey, England. 14 Mar. '84. *Reward.*

708 Porringer and Cover, ca. 1680. Silver gilt. Diam. 10.8 cm. Engraved with Russell coat of arms. Open scroll handles and applied pierced foliage chasing. Lid surmounted by open ball finial of chased acanthus foliage. 84.166.43. Woburn Abbey, England. 14 Mar. '84. *Reward.*

709 Rosewater Ewer and Circular Dish, ca. 1680. Silver gilt. Ewer H. 15.2 cm., Dish Diam. 17.1 cm. Engraved with Russell coat of arms. Ewer with harp handles. Ewer and dish decorated with applied band of acanthus foliage. 84.166.45. Woburn Abbey, England. 14 Mar. '84. *Reward.*

710 Sugar Ladle, 1789. Sterling silver. Approx. L. 15.2 cm. Pierced bowl. *84.169.18. Brooklandville, Md. 6 Jan. '84.

711 Wine Filter Decanter, ca. 1830. Sterling silver. Approx. H. 17.8 cm. Initials P & AB and date hallmark on base. Round base and mouth, screw-in funnel. *84.169.33. Brooklandville, Md. 6 Jan. '84.

Antiquities

Roman

Sculpture

712 Early Augustan. Victimarius, last quarter of 1st c. B.C. Marble, fine-grained and golden yellow. H. 177 cm., H. head from top of chin 26 cm. Ref.: P. Facenna, "Statua di Vittimario Scoperta a Fondi," *Archeologia Classica* 6 (1954) pp. 23-42, pl. VII, VIII. Prov.: Via degli Ausoni excavation, 1952. Figure missing his left forearm, left hand, left leg and right foot. Head found broken off the statue at base of neck and reattached by restorer. *84.176. Fondi, Italy. 1 Apr. '83.

713 Early Imperial. Head of a Woman, first third of 1st c. A.D. Marble. Approx. 18 x 10 cm. Head broken from a bust. *84.172. Casali di Mentana, Italy. 1 Jul. '82.

714 Head of a Woman, ca. 193-220 A.D. Marble. H. 20 cm. Head from a statue belonging to funerary altar of Cornelius Terenzianus. *84.177. Rome, Italy. 15 Nov. '82.

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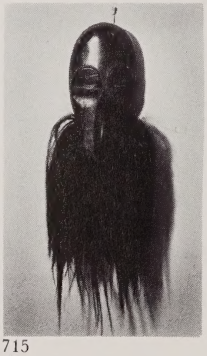
Ethnographic Objects

African

715 DAN (Liberia). Mask, 20th c. Wood with monkey fur beard. H. 31.8 cm. *84.159. Norfolk, Va. 23 Dec. '83.



715

Miscellaneous

Arms and Armor

716 Back-Plate of a Cuirass. Iron inlaid with gold. *84.174.3. Paris, France. 17 May '83.

717 Helmet. Iron inlaid with gold and lined with velvet. Relief-work on both sides, including a central oval medallion with gold knight. *84.174.2. Paris, France. 17 May '83.

Books

718 French. Book of Hours, Latin, last quarter of 15th c. 90 pages with gilt edges (sides 1 and 90 are paper, sides 2 to 89 are parchment). Binding of purple velvet. 16 x 10 cm., Th. 2.5 cm. Inv. No. 1870.1004. Script has partially decorated margins and 5 miniatures (an unidentified coat of arms, Christ on the Cross, Pentecost, King David and a Service for all the Dead). *84.168.2. Basel, Switzerland. 27 Jan. '84.

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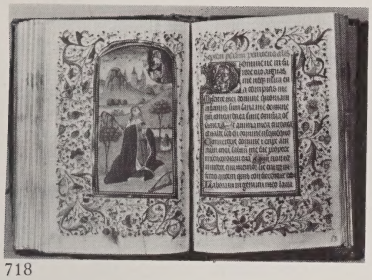

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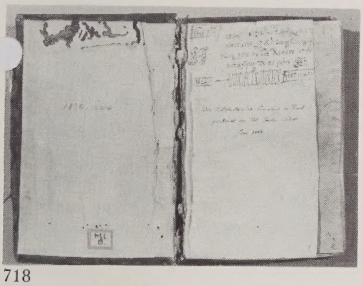

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Dolls

719 Boy China Doll, "Charles," ca. 1885. China. H. 53.3 cm. Workentine catalogue no. A21. Blond hair, blue eyes, red liner, exposed ears, china hands and feet. Costume: English three-piece suit and black bow tie. 84.167.21. Sebastapol, Ca. 20 Dec. '83.

720 China Apple Cheek Doll, "Muriel," ca. 1885. China. H. 81.3 cm. Workentine catalogue no. A4. Black hair, blue eyes with red liner, china hands and feet, and cloth body. Costume: navy blue gown with red stripe. 84.167.4. Sebastapol, Ca. 20 Dec. '83.

721 China Bonnet Doll, ca. 1900. China. H. 15.2 cm. Workentine catalogue no. A32. Molded bonnet over blond hair, blue eyes, china hands and feet. Costume: cotton print dress with white lace. 84.167.32. Sebastapol, Ca. 20 Dec. '83.

722 China Doll, ca. 1860. China. H. 91.4 cm. Workentine catalogue no. A 55. Black hair, blue eyes, semi-spoon hands, black china feet, and cloth body. Costume: magenta pink velvet dress, black bead trim, jet black beads from Czechoslovakia, hand embroidery on two petticoats, and lace trim on camisole and panty. 84.167.67. Sebastapol, Ca. 20 Dec. '83.

723 China Doll, 1870. China. H. 57.2 cm. Workentine catalogue no. A 57. Sloping shoulder, hair stuffed body, china hands and feet. Costume: silk and cotton suiting dress in dark blue, and small red flower. 84.167.53. Sebastopol, Ca. 20 Dec. '83.

724 China Doll, ca. 1885. "Highland Mary Type." China. H. 45.7 cm. Workentine catalogue no. A 11. Black hair, bangs, blue eyes, red eye liner, china hands and feet, and cloth body. Costume: navy blue gown, gold strip taffeta trim, fur neck piece, and brown velvet hat. 84.167.11. Sebastapol, Ca. 20 Dec. '83.

725 China Doll, ca. 1895. China. H. 8.9 cm. Workentine catalogue no. A 34. Stone bisque. Black hair and eyes. Costume: green-blue dress with white lace trim. 84.167.34. Sebastapol, Ca. 20 Dec. '83.

726 China Doll, ca. 1900. China. H. 20.3 cm. Workentine catalogue no. A 28. Black hair, blue eyes, low brow china type, china hands and feet. Costume: Blue dress with white lace trim. 84.167.28. Sebastapol, Ca. 20 Dec. '83.

727 China Doll, ca. 1900. China. H. 20.3 cm. Workentine catalogue no. A 29. Black hair, blue eyes, china hands and feet. Costume: pink print dress with white lace trim. 84.167.29. Sebastapol, Ca. 20 Dec. '83.

728 China Doll, ca. 1900. China. H. 15.2 cm. Workentine catalogue no. A 30. Black hair, black eyes, stone bisque hands and feet. Costume: bridal gown of white lace and satin veil. 84.167.30. Sebastapol, Ca. 20 Dec. '83.

729 China Doll, ca. 1900. China. H. 22.9 cm. Workentine catalogue no. A 31. Black hair, blue eyes, stone bisque hands and feet. Costume: red and green print gown with yellow lace trim. 84.167.31. Sebastapol, Ca. 20 Dec. '83.

730 China Doll, ca. 1900. China. H. 12.7 cm. Workentine catalogue no. A 33. White hair, blue eyes, china hands and feet, and green boots. Costume: pink dress with green ribbon trim and white lace. 84.167.33. Sebastapol, Ca. 20 Dec. '83.

731 China Doll. "Frozen Charlie Type." China. H. 38.1 cm. Workentine catalogue no. A 46. Black hair and all pink lustre. Condition: small chip from right heel. 84.167.47. Sebastapol, Ca. 20 Dec. '83.

732 China Doll. China. H. 58.4 cm. Workentine catalogue no. A 58. Black china hair, low brow china type, exposed ears, china hands and feet, and cloth body. Costume: long pink satin dress, cream colored on front at neck. 84.167.54. Sebastapol, Ca. 20 Dec. '83.

733 China Doll. China. H. 53.3 cm. Workentine catalogue no. A 65. Blond hair, low brow china type, blue eyes, china hands and feet, and cloth body. Costume: two-tone taffeta skirt, beige lace. 84.167.61. Sebastapol, Ca. 20 Dec. '83.

734 China Doll, "Abigail," ca. 1870. China. H. 50.8 cm. Workentine catalouge no. A 8. Black hair, white hair line, blue eyes with molded lids, red eye liner, china hands and feet, and cloth body. Costume: black taffeta gown, beige lace trim. Condition: age cracks in hands. 84.167.8. Sebastapol, Ca. 20 Dec. '83.

735 China Doll, "Adeline," ca. 1895. China. H. 83.8 cm. Workentine catalogue no. A 38. Black hair, low brow china type, head, hands and feet all luster china. Costume: violet color velvet dress trimmed in silver lace. Darned-type lace on petticoat and corset cover. Corset and body made by Mama Clear, 1942. 84.167.38. Sebastapol, Ca. 20 Dec. '83.

736 China Doll, "Agnes," ca. 1900. China. H. 50.8 cm. Workentine catalogue no. A 10. Black hair, blue eyes, red eye liner, half of ear tip exposed, china hands and feet. Costume: green silk print gown with beige lace trim. 84.167.10. Sebastapol, Ca. 20 Dec. '83.

737 China Doll, "Agnes," China. H. 44.5 cm. Workentine catalogue no. A 45. Black hair with long curls, brown painted eyes, flat sole black shoes, china hands and feet, cloth body, and sloping shoulders. Costume: black and white checked silk dress, black braid and cream lace collar and cuff ruffle. Silver chain on neck. Dress of covered wagon type. 84.167.66. Sebastapol, Ca. 20 Dec. '83.

738 China Doll, "Alma," ca. 1885. China. H. 38.1 cm. Workentine catalogue no. A 27. Black hair, blue eyes, red eye liner, exposed ears, china hands and red leather boots, and goldsmith corset body. Doll all original. Costume: red rose satin lace gown, lace at neck, and blue ribbon bows. Condition: hairline crack on right shoulder. 84.167.27. Sebastapol, Ca. 20 Dec. '83.

739 China Doll, "Amina," ca. 1860. China. H. 48.3 cm. Workentine catalogue no. A 18. Black hair, blue eyes, red eye liner, molded eye lids, china hands and feet, and green boots. Costume: green and brown velvet gown. All original body and china parts. 84.167.18. Sebastapol, Ca. 20 Dec. '83.

740 China Doll, "Athena," ca. 1850. China. H. 45.7 cm. Workentine catalogue no. A 44. Brown eyes and luster china. Covered wagon type with mended shoulders. Costume: black and green silk dress, hand knit underwear trim, and linen underwear. 84.167.44. Sebastapol, Ca. 20 Dec. '83.

741 China Doll, "Caroline," ca. 1900. China. H. 50.8 cm. Workentine catalogue no. A 22. Blond hair, blue eyes, red eye liner, half of ears exposed, china hands and feet. Yellow taffeta gown, with wrap-around beige lace. 84.167.22. Sebastapol, Ca. 20 Dec. '83.

742 China Doll, "Clara." China. H. 58.4 cm. Workentine catalogue no A 14. Blond hair, low brow china type, blue eyes, red eye liner, half of ear exposed, china hands and feet. Costume: red silk and velvet gown, with beige French lace trim, and red silk ribbon. 84.167.14. Sebastapol, Ca. 20 Dec. '83.

743 China Doll, "Clementine," ca. 1850. China. H. 66 cm. Workentine catalogue no. A 3. Black hair, blue eyes, red eye liner, deep shoulders, kid hands, and cloth body. Costume: black silk gown. 84.167.3. Sebastapol, Ca. 20 Dec. '83.

744 China Doll, "Dolly." China. H. 44.5 cm. Workentine catalogue no. A 47. Black china hair, white hair part, red eye liner, china hands and feet, and cloth body. Costume: blue cut velvet dress, linen and knitted lace underwear. 84.167.46. Sebastapol, Ca. 20 Dec. '83.

745 China Doll, "Elmira," 1850. China. H. 63.5 cm. Workentine catalogue no. A 43. Black hair, blue eyes, leather arms and legs, and original shoes. Costume: wine and navy dress with water wave taffeta (silk taffeta). Condition: mended back shoulders. All clothes made of old materials. 84.167.43. Sebastapol, Ca. 20 Dec. '83.

746 China Doll, "Georgia," ca. 1900. China. H. 55.9 cm. Workentine catalogue no. A 20. Black hair, low brow china type, blue eyes, red eye liner, half of ear exposed, china hands and feet, and cloth body. Costume: green velvet gown, lace sleeves, feather boa, and black velvet hat with green and plum feathers. 84.167.20. Sebastapol, Ca. 20 Dec. '83.

748

747 China Doll, "Gilbert." China. H. 58.4 cm. Workentine catalogue no. A 23. Blond hair, side part, very deep molded, small turn of head, and tips of ears exposed. Costume: Union suit only, rest of suit not tailored. 84.167.23. Sebastapol, Ca. 20 Dec. '83.

748 China Doll, "Henrietta." China. H. 91.4 cm., Head H. 22.9 cm. Workentine catalogue no. A 41. Molded eye lids, red eye liner, spoon hands, and cloth body. Costume: rose velvet and black beaded lace dress. *84.167.41. Sebastapol, Ca. 20 Dec. '83.

749 China Doll, "Jennie," ca. 1885. China. H. 71.1 cm. Workentine catalogue no. A 5. Black hair, white hair part, blue eyes, red eye liner, china hands, kid boots, and black cloth body. Costume: Italian velveteen, black grogram trim, silk applique, and green velvet hat. Condition: mended shoulder. 84.167.5. Sebastapol, Ca. 20 Dec. '83.

750 China Doll, "Katherine," ca. 1870. China. H. 50.8 cm. Workentine catalogue no. A 50. Black hair, deep shoulder, china hands and feet are original, and flat shoes. Costume: orange-pink satin and silk lace dress. Condition: crack on left shoulder. 84.167.49. Sebastapol, Ca. 20 Dec. '83.

751 China Doll, "Kora." German, ca. 1900. China. Marking on back of neck: Germany. Workentine catalogue no. A 24. Black hair, blue eyes, low brow china type, stone bisque hands and feet, and brown shoes. Costume: pink challis dress, with lace and ribbon trim. 84.167.24. Sebastapol, Ca. 20 Dec. '83.

754

752 China Doll, "Laura," ca. 1860. China. H. 95.3 cm. Workentine catalogue no. A 56. Black hair, blue eyes, pale complexion, semi-spoon hand, black boot feet, and cloth body. Costume: pink brocade dress with large roses, blue grogram ribbon skirt, French lace over waist, blue taffeta underskirt and white cotton underwear. 84.167.68. Sebastapol, Ca. 20 Dec. '83.

753 China Doll, "Lucy." China. H. 61 cm. Workentine catalogue no. A 42. Blond hair, blue eyes, turned head, blue and white body, china hands and feet. Costume: green brocade dress with beige ribbon trim. 84.167.42. Sebastapol, Ca. 20 Dec. '83.

754 China Doll, "Lucy," China. Workentine catalogue no. A 60. Blond hair, low brow china type, blue eyes, turned head, partially exposed ears, china hands and feet, and cloth body. Costume: green brocade dress, beige ribbon, and button trim. *84.167.56. Sebastapol, Ca. 20 Dec. '83.

755 China Doll, "Madeline," 1885. China. Workentine catalogue no. A 56. Blond hair, exposed ears, deep shoulders, china hands and feet, and cloth body. Costume: cream taffeta and lace dress, blue ribbons, and bonnet. *84.167.52. Sebastapol, Ca. 20 Dec. '83.

756 China Doll, "Mary Ann." "Highland Mary Type." China. Workentine catalogue no. A 59. Black hair, blue eyes, china hands and feet, and cloth body. Mended shoulder. Costume: brown taffeta, cream lace, brown velvet and lace trim. 84.167.55. Sebastapol, Ca. 20 Dec. '83.

757 China Doll, "Mathilda," 1875. China. H. 68.6 cm. Workentine catalogue no. A 6. Black hair, white part, blue eyes, molded eyelids, red eye liner, china hands, black boots, and cloth body. Costume: black and green changeable silk gown with green velvet trim. 84.167.6. Sebastapol, Ca. 20 Dec. '83.

758 China Doll, "May," ca. 1885. "Highland Mary Type." China. H. 40.6 cm. Workentine catalogue no. A 19. Black hair, yoke head, blue eyes, and red eye liner. China hands, and leather boots. Costume: light blue cashmere gown, two-piece outfit with bonnet. 84.167.19. Sebastapol, Ca. 20 Dec. '83.

759 China Doll, "Meggie," ca. 1890. China. H. 43.2 cm. Workentine catalogue no. A 39. Black hair, blue eyes, red eye liner, exposed ears, china hands and feet, black shoes, and cloth body. Costume: pink and black checked skirt, rose satin blouse, with lace trim on blouse and skirt. 84.167.65. Sebastapol, Ca. 20 Dec. '83.

760 China Doll, "Millie," ca. 1860. China. H. 52.1 cm. Workentine catalogue no. A 46. Black hair, original china hands and feet, cloth body, black shoes, and sloping shoulders. Costume: yellow satin dress, black lace trim, linen underwear with knitted lace trim. 84.167.45. Sebastapol, Ca. 20 Dec. '83.

761 China Doll, "Mona Lisa," 1870. "Rachel Jackson Type." China. H. 86.4 cm. Workentine catalogue no. A 7. Black hair, flat top, white part, blue eyes, red eye liner, molded eye lids and temple, china hands and feet, very deep shoulders, and cloth body. Costume: black velvet gown with Irish lace and red rose trim. 84.167.7. Sebastapol, Ca. 20 Dec. '83.

762 China Doll, "Mozella." China. H. 55.9 cm. Workentine catalogue no. A 40. Black hair, low brow china type, red eye liner, exposed ears, and cloth body. 84.167.40. Sebastapol, Ca. 20 Dec. '83.

763 China Doll, Name Head "Helen," ca. 1900. China. H. 61 cm. Marking: pat. "applied for Germany." Workentine catalogue no. A 15. Black hair, blue eyes, red eye liner, yoke neck, china hands and feet, and cloth body. Costume: blue and brown print gown, trimmed with white lace. 84.167.15. Sebastapol, Ca. 20 Dec. '83

764 China Doll, "Nettie," ca. 1860. China. H. 53.3 cm. Workentine catalogue no. A 9. Black hair, blue eyes, red eye liner, red mark on left cheek, kid hands and boots, and cloth body. Costume: brown satin gown, over skirt of beige silk lace. 84.167.9. Sebastapol, Ca. 20 Dec. '83.

765 China Doll, "Oliver," ca. 1885. China. H. 63.5 cm. Workentine catalogue no. A 12. Blond hair, blue eyes, red eye liner, exposed ears, china hands and feet, and cloth body. Costume: gray pants suit, black frock coat and vest, black and brown flowered waistcoat, red tie, and pocket watch. 84.167.12. Sebastapol, Ca. 20 Dec. '83.

766 China Doll, Name Head "Pauline," ca. 1900. China. H. 62.2 cm. Workentine catalogue no. A 49. Blond hair, low brow china type, turned head, china hands and feet, name on shoulder, and cloth body. Costume: pink silk crepe dress and linen underwear. 84.167.48. Sebastapol, Ca. 20 Dec. '83.

767 China Doll, "Rachel," ca. 1885. China. H. 58.4 cm. Workentine catalogue no. A 17. Black hair, blue eyes, red eye liner, china hands and feet, and cloth body. Costume: velvet and print gown. Doll wearing original clothes. Condition: mended right leg. 84.167.17. Sebastapol, Ca. 20 Dec. '83.

768 China Doll, "Safire," ca. 1860. China. H. 33 cm. Workentine catalogue no. A 26. Black hair, blue eyes, red eye liner, china hands and feet, and cloth body. Costume: beige satin gown with brown lace. 84.167.26. Sebastapol, Ca. 20 Dec. '83.

769 China Doll, "Susy," ca. 1900. "Piano Legs Type." China. H. 35.6 cm. Workentine catalogue no. A 25. Black hair, blue eyes, china hands and feet, and brown shoes. Costume: blue cashmere gown, and print ribbon trim. 84.167.25. Sebastapol, Ca. 20 Dec. '83.

770 China Doll, "Thelma." China. H. 61 cm. Marked on back: s. Workentine catalogue no. A 67. Blond hair, blue eyes, hair stacked high on head, china hands and feet are original, and cloth body. Costume: blue satin dress, white lace trim, and linen underwear. 84.167.63. Sebastapol, Ca. 20 Dec. '83.

771 China Doll, "Velma," ca. 1885. China. H. 83.8 cm. Workentine catalogue no. A 61. Luster china, brown eyes, flat shoes, china hands and feet, and cloth body. Costume: brown taffeta dress with brown lace trim. Brown hat with feather trim. 84.167.57. Sebastapol, Ca. 20 Dec. '83.

772 Felt Lenci Doll. Pressed Italian felt. H. 48.3 cm. Workentine catalogue no. D 1. Black floss hair, moveable head, painted brown eyes, felt ears, and closed mouth. Costume: orange and brown felt dress, and basket of fruit in one hand. All original. 84.167.80. 20 Dec. '83.

773 Felt Lenci Doll, "Mary Alice." Pressed felt. H. 45.7 cm. Tag on doll: Lenci. Workentine catalogue no. D 2. Blond mohair wig, blue eyes, moveable head, and closed mouth. Costume: blue and white organdy party dress with flower trim. Yellow felt hat, and dark blue feathers. 84.167.81. Sebastapol, Ca. 20 Dec. '83.

774 Luster China Doll, ca. 1885. China. H. 71.1 cm. Workentine catalogue no. A 2. Black hair, white part, blue eyes with red eye liner, china hands and feet, and cloth body. Costume: plaid taffeta dress, and rust velvet trim. 84.167.2. Sebastapol, Ca. 20 Dec. '83.

775 Luster China Doll, "Agatha," ca. 1870. China H. 61 cm. Workentine catalogue no. A 13. Black hair, white part, blue eyes, china hands and feet, blue boots, and cloth body. Costume: blue satin gown with black lace trim. Condition: mended on right shoulder. 84.167.13. Sebastapol, Ca. 20 Dec. '83.

776 Luster China Doll, "Madeline." China. H. 53.3 cm. Workentine catalogue no. A 16. Blond hair, blue eyes, red eye liner, exposed ears, china hands and feet. Small flaw on hands. Costume: beige lace gown, blue satin ribbon, and silk taffeta. Doll wearing original clothes. 84.167.16. Sebastapol, Ca. 20 Dec. '83.

777 Pink Luster China Doll, "Velma," ca. 1885. China. H. 81.3 cm. Workentine catalogue no. A 1. Black hair, brown eyes with red eye liner, luster hands and feet, and cloth body. Costume: brown silk dress, with trim of light brown lace. 84.167.1. Sebastapol, Ca. 20 Dec. '83.

778 Parian Doll, "Andrea," ca. 1875. H. 38.1 cm. Workentine catalogue no. B 1. Sandy-colored hair, blue ribbon in hair, blue eyes, red eye liner, exposed ears, leather hands and boots, and cloth body—all original. Costume: white satin and lace trimmed gown. Royal blue velvet over skirt and top with white lace trim. 84.167.69. Sebastapol, Ca. 20 Dec. '83.

779 Parian Dolls, (pair): Martha Washington and George Washington. George Washington: Emma Claie markings. Workentine catalogue no. B 9-10. Martha: blue brocade dress with white lace. George: Royal purple suit brocade vest. 84.167.74-5. Sebastapol, Ca. 20 Dec. '83.

780 Parian Doll, "Roberta," ca. 1885. "Highland Mary Type." H. 50.8 cm. Marked on back: 5. Workentine catalogue no. B 2. Yoke type shoulders. Blond hair, blue eyes, red eye liner, parian hands and feet, and brown boots. Costume: brown velveteen gown with cream dots, and cream colored lace trim. 84.167.70. Sebastapol, Ca. 20 Dec. '83.

781 Wax Doll, "Grandmother." Wax. Marked on right shoe: Mexico. Workentine catalogue no. C 4. Gray hair with bun in back, brown eyes, closed mouth, wax hands and feet, and eye glasses. Costume: dress with white and yellow dots, and white apron. 84.167.79. Sebastapol, Ca. 20 Dec. '83.

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782 Wax Doll, "Hanna," ca. 1835. Wired-eye wax over paper maché. H. 78.7 cm. Workentine catalogue no. C 3. Original wig of 15 long dark brown curls, closed mouth, no ears, white kid leather hands with separated fingers, cloth body and feet, and black Mary Jane shoes. Costume: crepe and satin skirt with gray and rose brocade blouse, rose pink double faced ribbon, and white French silk stole. Pin with two colors of gold, pearls and purple stone in center. Doll all original, dress made in 1968 with older material. 84.167.78. Sebastapol, Ca. 20 Dec. '83.

783 Wax Doll, "Marinda," 1870-5. Wax over paper maché. H. 66 cm. Workentine catalogue no. C 1. Blond hair, with black ribbons, black glass eyes without pupils, closed mouth, exposed ears, hand carved wooden hands and feet. Costume: brown wool dress, pleated trim and seed beads of brown and blue. 84.167.76. Sebastapol, Ca. 20 Dec. '83.

784 Wax Doll, "Rita," ca. 1885. Wax. H. 61 cm. Workentine catalogue no. C 2. Bald type head, with black wig of human hair, light blue French glass eyes, pierced ears, closed mouth, wax arms, paper maché feet, and straw filled body. All original. Costume: taffeta gown in solid red, pleated trim, bustle back, straw hat, and silk hand bag. 84.167.77. Sebastapol, Ca. 20 Dec. '83.

Musical Instruments

785 Carcassi Violin. Italian. Handmade. Violin belonged to Ofer Carmi, member of the Israel Philharmonic Orchestra, who died in May 1979. Violin probably exchanged for an instrument of lesser value and transported out of Israel. 84.181. Israel. Jun. '79.

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